

**PUN**  
in

**Sanskrit Literature**  
**A NEW APPROACH**



A Comprehensive Theory

**PRASARANGA**

**UNIVERSITY OF MYSORE**

**PUN IN  
SANSKRIT LITERATURE  
— A NEW APPROACH**

**GURUPAD K. HEGDE, M. A.**



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**PUN IN SANSKRIT LITERATURE  
—A NEW APPROACH**

*by*  
**GURUPAD K. HEGDE**

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### **PUBLISHER'S NOTE**

We are very happy to present to the public Sri Gurupad K. Hegde's book "Pun in Sanskrit Literature—A New Approach". It is the result of the scholar's intense study conducted for several years. We are grateful to Sri Hegde for kindly permitting us to publish his book.

We are also thankful to Messrs Sharada Press, Mangalore for their neat print.

**K. T. VEERAPPA**  
*Director*

27/2/1982

## PREFACE

The Principle of pun or the *Śleṣa*-theory is as old as the Universe. It has been attempted here to propound *ŚLEṢA* as the hold-all theory of all the established ideas of literary criticism in Sanskrit. My *Śleṣa*-theory pervades even those vedic and mythological portions where all other theories, including *Dhvani* have no place. *Śleṣālaṅkāra*, with all of its wider scope than any other figure of speech in Sanskrit, is a part and parcel of the theory of *ŚLEṢA* which is proved here, with its verbal, semantic, Situational, iconographic and all other forms, ubiquitous in literature, art and life. The Sanskrit-*kārikas* in which I have established the theory of Pun are given in the APPENDIX for the Sake of convenient reading.

The chronological order of Sanskrit works including those on poetics is maintained here throughout while explaining the subject matter pervaded in the Vedas and all types of Sanskrit-literary works.

My thanks are due to the university Grants commission, New-Delhi for its financial assistance extended to me in the form of contingent grant. The U.G.C. had approved of me as a Supervisor for a Scheme of Book-writing at university level and gave its consent, to my appeal, to write the book myself without any fellow, that too along with my usual duties in the college. In this context I must express my deep gratitude to Prof. S. R. Malagi of Bangalore, the retired principal of Lal Bahadur & S. B. S. College, Sagar for his incentive interest shown in my academic progress; I thank the succeeding principals also for the same.

I must express my reverence to Dr. K. Krishnamoorthy, Professor and Head of the department of Sanskrit, Karnatak university, Dharwar, who used to chide me whenever he found me lazy. I am deeply indebted to Prof. B. H. Shreedhara, retired Principal, M.G.C. college, Siddapur (N.K.), who was my revered Sanskrit teacher at Sirsi College, for encouraging my '*ŚLEṢASIDDHĀNTA*' with constructive criticism.

I am grateful to Dr. Prabhushankara, the former Director of the Prasaraṅga of the university of Mysore for accepting this work for publication. My thanks go to Sri K. T. Veerappa, the present Director of the Prasaraṅga, Sri R. L. Anantharamaiah, the Deputy Director and Sri D. K. Ere Gowda who heads the book publishing Section. I am thankful to the Sharada Press, Mangalore for its neat printing work. Thanks to Prof. M. Manjunatha Bhat (Retired), Mangalore and Sri G. N. Bhat of Canara College, Mangalore for their kind help in my keeping contact with the press.

There are a few misprints however crept in; I have listed them in the errata given at the end; readers are requested to note them first.

I have pointed out, with certain examples, the method adopted by the vedic seers and the epic sages to teach science and metaphysics. Here I make a request to scholars for their valuable suggestions which I shall bear in mind with gratitude while publishing my *Vṛtti* in Sanskrit to the *Kārikas* of mine given in the appendix.

**GURUPAD K. HEGDE**

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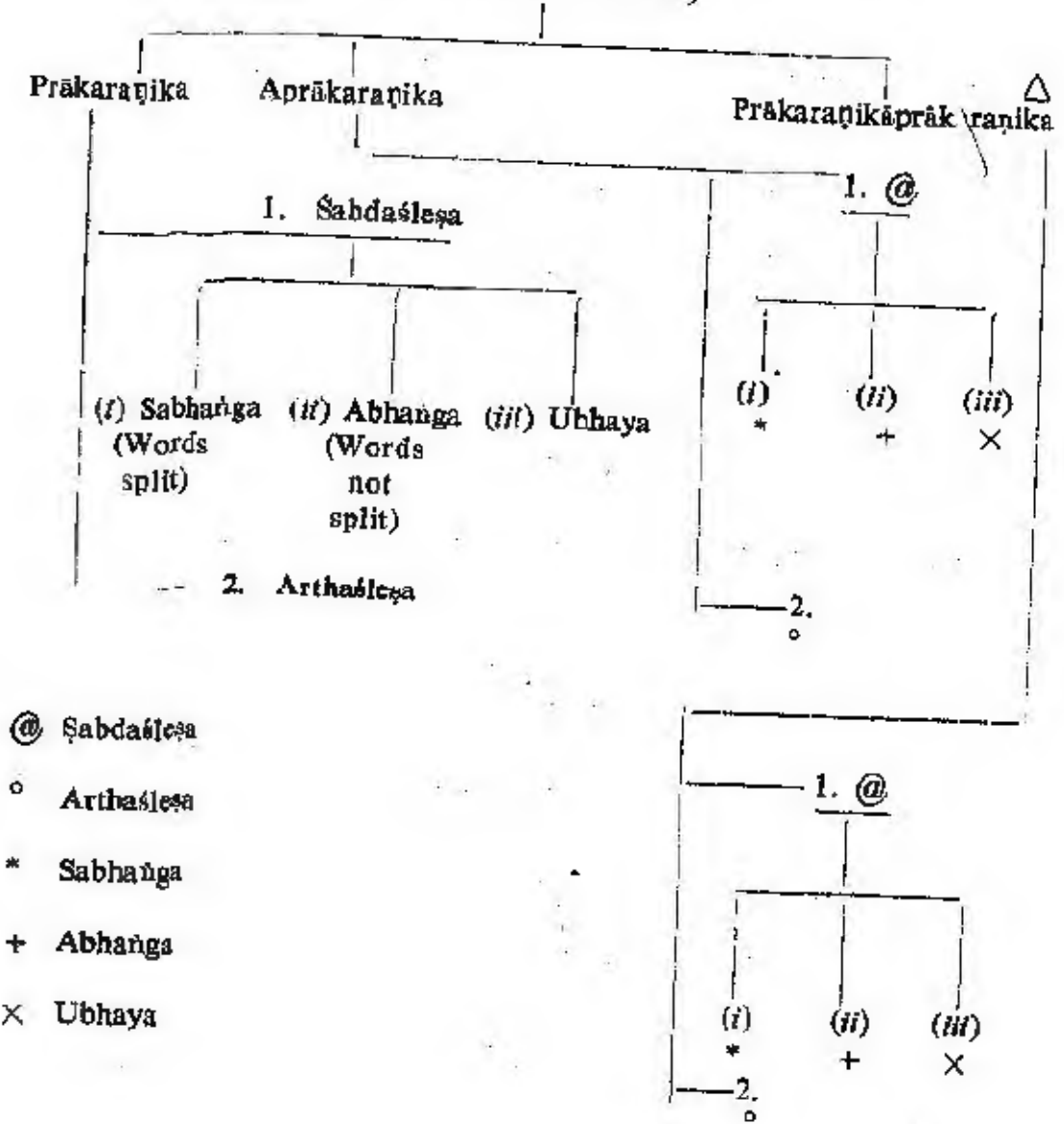
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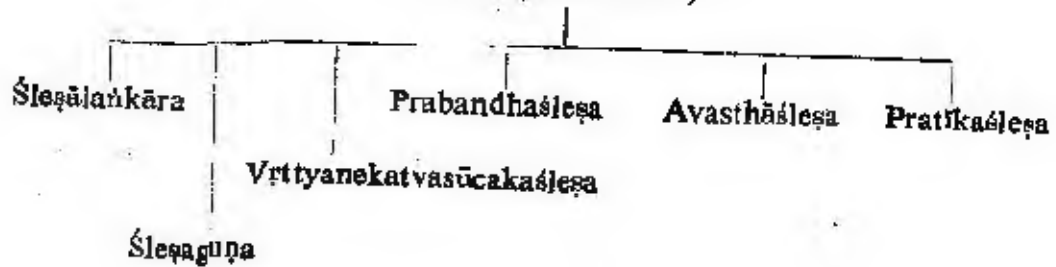
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# CHARTS

## PUN (ALANKĀRA)



## PUN (THEORY)





## ॥ आत्मनिवेदनम् ॥

कर्णाटकशिरस्स्थानं विभ्रुतं शिरसीपुरम् ।	
तत्समीपे तनुग्राम उम्बल्लेकोप्यनामके ॥ १ ॥	
चैतन्यतश्चातके विज्ञे जन्म मेऽष्टादशे दिने ।	
चत्वारिंशदुपर्येकवर्षे मासे च पञ्चमे ॥ २ ॥	
नामतो गुरुपादोऽस्मि कृषिकर्मकुलोद्भूतः ।	
पौत्रोऽहं शिवरामस्य वैद्याभिष्यस्य शर्मणः ॥ ३ ॥	
हेगडेकुलनाम्नाऽहं कृष्णदाक्षायणीसुतः ।	
सुलेखाप्रियभर्ताऽमरबाऽजितेशयोः पिता ॥ ४ ॥	
ज्येष्ठस्य मेऽनुजास्तन्ति भास्करश्च उमापतिः ।	
विश्वनाथश्च गोपालो गोत्रानन्दकराः शुभाः ॥ ५ ॥	
मन्वाकिनी च बंगारी भगिन्यो मे सुलोचना ।	
राजेश्वरी मुजाता च पतीनां कुलवर्धिकाः ॥ ६ ॥	
वशमे मम कर्णाटचतुर्थोत्तीर्णवानहम् ।	
विद्याभ्यासमथात्पासन्दुर्दशागृहकारणात् ॥ ७ ॥	
ततो वर्षाणि द्वित्राणि गोमहिष्याविपालने ।	
गतानि स्वगृहस्थैव नान्यकार्यक्षमस्य मे ॥ ८ ॥	
हलं धृत्वा ततः क्षेत्रे विद्याभ्रत्यसहायकः ।	
सन्निवृत्त्युत्तरामेऽभवाम्पितृसहायकः ॥ ९ ॥	
यदा मातानुजादीनाम्प्रसवोत्तरमक्षमा ।	
वाल्यात्प्रभृति मे कार्यं तत्तन्मासे महानसे ॥ १० ॥	

यावन्मे सोमराशक्ताः सर्वेषु गृहकर्मसु ।  
आयुर्विंशतिपर्यन्तं पितरौ सेवितौ मया ॥ ११ ॥

विंशत्यादौ सुदैवादि मह्यमुद्घाटनकृतम् ।  
सरस्वतीगृहद्वारं हिन्दीभाषाकरेण हि ॥ १२ ॥

स्वबोधिनीसहायेन हिन्द्याङ्गलसंस्कृतानि च ।  
मयाधीतानि साकञ्च गणितं कृषिकर्मभिः ॥ १३ ॥

एकविंशतिवर्षान्ते ममोत्तीर्णं हि बाह्यतः ।  
एस्सेस्सीति परीक्षा या मया माध्यमिकान्तिभा ॥ १४ ॥

कमात्कालेजिति प्रोक्तं गत्वा विद्यालयं ततः ।  
मानितामर्भतो<sup>१</sup> बी. ए. पदवीं संस्कृतेऽस्तमे ॥ १५ ॥

प्राप्ता संस्कृतसाहित्ये पदवी स्नातकोत्तरा ।  
कक्षाप्राथमिकत्वेन धनतोऽप्यथ<sup>२</sup> मानिता ॥ १६ ॥

अनिरीक्षितसाहाय्यं प्रत्यप्यं बुद्धिर्जनितम् ।  
विद्यार्थिभेतनैस्तार्धं मया प्राप्तं च सर्वदा ॥ १७ ॥

अष्टाविंशे च वर्षे मेऽभबन्ककार्णाटसागरे ।  
सुदैवाम्यस्तविद्योऽहमुच्चशिक्षणशिक्षकः ॥ १८ ॥

ततः 'काव्ये ध्वनिः'<sup>३</sup> 'संस्कृतव्याकरणदीपिका'<sup>४</sup> ।  
कार्णाटकछात्रलोकाय ग्रन्थौ द्वौ रचितौ मया ॥ १९ ॥

द्विःप्रसारितमाकाशवाण्या<sup>५</sup> मे "तेजस्तत्त्वम्" ।  
इति गर्वाणमेकाङ्कं रामद्वयमुपाश्रितम् ॥ २० ॥

"कमलडवाहमयविकासे संस्कृतस्य प्रभावः" ।  
इति मे जेतुलैः<sup>६</sup> "संस्कृतविमर्श"<sup>७</sup> आदृतः ॥ २१ ॥

सज्जन्मभामसम्पूज्यगणेशाच्चोदितश्रवम् ।  
सूत्रमासाद्य शान्तप्यतद्व्यास्यार्चा कृताभ मत् ॥ २२ ॥

कृतं मया ततो ब्राह्मीमतोज्ञानुसारिणा ।  
अष्टात्रिंशे च मे वर्षे श्लेषसिद्धान्तमण्डनम् ॥ २३ ॥

व्याख्योत्तमप्रशस्तिश्च सम्प्राप्ता कैस्तविशतेः ।  
अष्टासप्ततिवर्षीया प्रोक्ताद्व्याकरणाम्बया<sup>४</sup> ॥ २४ ॥

1. कर्णाटकविश्वविद्यालयद्वारा गुरुनाथस्वैरनिधिदेयपारितोषिकेण सह ।
2. कर्णाटकविश्वविद्यालयद्वारा सी. डी. देशमुखनिधिदेयपारितोषिकेण सह ।
3. "काव्यदल्लि ध्वनि" इति कर्णाटभाषायां १९७१ तमे क्रैस्तवत्सरे मैसूरुविश्वविद्यालयेन प्रसारांगमूलतः प्रकटीकृतो ग्रन्थः ।
4. क्रैस्ततः १९७६ तमे वत्सरे मैसूरुविश्वविद्यालयेन प्रसारांगतः प्रकटीकृतोऽयं ग्रन्थः ।
5. वेङ्गयलूरकेन्द्रतः १९७२ तमस्य सप्तमे मासे तथा १९७३ तमस्य सप्तमे मासे च ।
6. मैसूरुविश्वविद्यालयस्य क्रैस्ततः १९७३ तमवत्सरस्य 'पण्डितनवीन'रामानुजाचार्य-संस्कृतपारितोषिकम् ।
7. व्याप्तासिकसंशोधनपत्रिका नवदिल्लीसंस्कृतसंस्थानस्य (१९७४ तमस्य जून मासस्य सञ्चिकायां प्रकटितः) ।
8. जया पूर्वलिखितः संस्कृतव्याकरणदीपिकाग्रन्थः क्रैस्ततः १९७८ तमे वत्सरे प्रकटितेषु सर्वभाषाविषयकग्रन्थेषु अत्युत्तम इति परिगणितः । ततोऽयं जयः मैसूरुविश्वविद्यालयेन त्रिसहस्ररूप्यकमौल्येन तदीयस्वर्णमहोत्सवसंशोधन-पारितोषिकेण सह सम्मानितः ।

: SALUTATION TO PARENTS:

दाक्षायणीं च कृष्णपं पितरौ नमि यौ शिवौ ।  
इलेषसिद्धान्तवासस्य पद्मस्यास्य सरश्चिरम् ॥

PART ONE

PUN AS AN ALAṆKĀRA  
IN  
SANSKRIT LITERATURE



## CHAPTER I

### INTRODUCTION

*Om* is the first and foremost articulate sound denoting the Supreme Truth<sup>1</sup> according to the Upanishads. The principle of pun starts functioning with this sacred term by manifesting its verbal, semantic, functional, symbolic, situational and perceptual potentialities of which the first two are already recognized as a figure of speech called *Śleṣālaṅkāra* and the remaining four are established here in this work under the theory of pun. *Om* in its sacred sense means the Will of the Parabrahman<sup>2</sup> both in its *saguna* and *nirguna* aspects. In the general sense of the term it means yes. This *mantra* though called *ekākṣarin* is split into three letters *a*, *u* and *m*. *A* means *Vīṣṇu*, *u* means *Śiva* and *m* means Brahman, who stand for the three aspects of the primordial power sustenance, dissolution and creation respectively. The three letters symbolize *bhūh*-the earth, *bhuvah*-the middle region and *svah*-the heaven<sup>3</sup>. *Om* according to poets like Kālidāsa, symbolizes the universal parents, Paraśiva and Parāśakti or the Puruṣa and the Prakṛti that is further conceived in the Ardhanārīśvara and in the Śaṅkaranārāyaṇa<sup>4</sup> forms. This sacred speech means the three Vedas-the R̥gveda, the Yajurveda and the Sāmaveda: it means the trinity of energies called *Jñānāśakti*, *Kriyāśakti* and *Icchāśakti*: and it is termed as the wish-yielding *mantra*<sup>5</sup>.

1. *Omni brahma*-Taittiriyaopaniṣad, 1.8. & *Om.....ityetadyekākṣaram brahma*, -Kāthopaniṣad, 1.2.15 Cf. also Chāndogya upani. 1.4. & Vide the Bhagavadgītā-*Omītyekākṣaram brahma*.... VIII. 13 & etc.

2. The Parabrahman Itself is both the efficient and the material causes of the universe that are marked in the form of *bindu*-the dot and *śāśa*-the moon's crescent in the *prapaṇa*.

3. Vide Altaraya Brāhmana 25.7

4. There is a mythological story belonging to God Śaṅkaranārāyaṇa seen on the bank of the Koṭīrīrtha in the holy place Gokarṇa. It is said that Śiva loved the Mohini-form of Viṣṇu and they both stood in a single form.

5. *Om tu māyā yō yadīcchati tasya tat*- Kāthopaniṣad, 1.2.16

*Om* means Lord Gaṇapati<sup>6</sup> also who is the presiding deity of Intuition. *Om* means Hanumat<sup>7</sup> who stands for the principle of controlling breath -*prāṇāyāmatattva*. This sacred term means the three conditions, viz., *jāgrat*, *svapna* and *suṣupti* with its respective letters: it leads an internal meditator to *nāda* and from *nāda* to the unmanifested<sup>8</sup> or *turiyāvasthā*. *Om* contains the whole *Vedānta* written voluminously. Ultimately, it means the Parabrahman Itself as stated earlier. This is how pun is seen in many words of a composition and some times in the letters therein.

### (1) LANGUAGE AND LITERATURE

Letters are the perceptible phenomena of the eternal element of sounds<sup>9</sup> based on the definite phonemes<sup>10</sup> of a language. They come in a particular order to form a particular word. And the word, in the wake of its pronunciation, as in the *Sphoṭa theory*<sup>11</sup> of the grammarians, signifies the relevant meaning. The Absolute, forming Itself into Nāda Brahman and further into the articulate

6 Vide *Gaṇapatitattvanirūpaṇa*, P. 14 in the *GITAMĀLA* of Vāsiṣṭha Gaṇapati Muni. And note that *Om* is uttered in the beginning of every *mantra* and name or epithet of every god: so also Gaṇapati is worshipped at the commencement of every Hindu religious rite and new enterprise.

7 A *yogi* who is bent upon *saṁādhi* is to adopt the *prāṇāyāma* first beginning with taking breath systematically through nose only. The air here is to pass through *hanu* the place below the nose.

8 Cf. *Māndūkyaopaniṣad*, 1-3.

9 *Anādinidhanam brahma śabdātātvaṁ yadākṣaram |*  
*Vivartate 'rīṭhabhāvena Prakriyā jagato yataḥ ||*

—Vākyapadīya, I.1

*Nādaīrāhitabījāyāmantyena dhvaninā saha*

*Āvṛttiparipāko'yaṁ buddhau śabdo'vadhāryate ||*—Ibid 85

Cf. *Nādena vyajyate varṇaḥ padāni varṇāt padādvacaḥ |*

*Vacaso vyavahāro'yaṁ nāddādhīnamato jagat ||*

*Saṁgīta Darpaṇa; Svarādhyāya, 6*

10 *An Introduction to Descriptive Linguistics* by H. A. Gleason P. 9.

11 *Yaḥ saṁyogavīyogābhyāṁ karaṇairupajanyate |*

*Saḥ sphoṭaḥ śabdajaḥ śabdāḥ dhvanayo'nyairudāhṛtaḥ ||*

—Vākyapadīya, I.102

word-*Śabdabrahman*<sup>12</sup> shines to illuminate the entire universe<sup>13</sup> with knowledge of both the sacred and the profane.

Language, according to our traditional science, begins with the efforts of *prāṇa*<sup>14</sup> in the *mūlādhārācakra* or at the fundamēt. It is the pure inarticulate sound energy -*Parā* that moves upwards and becomes *Paśyantī* and *Madhyamā*. The last stage of this *Parā Vāk* is *Vaikharī* which is articulate<sup>15</sup>. The syllabic or literal combination forms words that acquire meanings on the basis of *Vṛddhavyavahāra*<sup>16</sup> or the usage of elders in a society. Language,

13 *Āccidānandavibhavāt sakalāt paramēśvarāt ।*  
*Ant śaktistato nādo nēdādbindusamudbhavaḥ ॥*  
 And: —*Śāradātīlaka*, I.7  
*Bhidyamānāt parādbindoravyaktātāmā rovo' bhavat ॥* —*Ibid* 11

13 *Idamandhaṁ tamaḥ kṛtsnam jāyeta bhuvanatrayaṁ ।*  
*Yadi śabdāhvyam jyotirāsamsāram na dīpyate ॥* —*Kāvyaśārṅga*, I.4

14 *Ātmā budhyā sametyarthān mano yুক্তe vivakṣayā*  
*Manas kāyōgnimēhanti sa prajāyati mārutaṁ ॥*  
 Cf. —*Pāpinīya Śikṣā*, 6

*Īubdhakṛtyaḥ prayatnena vakturicchānuvartinā ।*  
*Śihaneśvabhīhito vāyus śabdātvaṁ pratipadyate ॥* —*Vākyapadīya*, I. 109

*Vāyurnābherutthitāḥ, urasi viśṛjāḥ, kaṇṭhe vivartitāḥ,*  
*mūrdhānamāhatya parāvṛttāḥ, vaktre vicaran vīvidhān*  
*śabdānabhiḥvyanakti—Śābara's Bhāṣya on Mīm. Sūtra, 1.3.25*

15 *Catvāri vāk parimitā padāni tāni viduḥ brāhmaṇā ye manṣiṇaḥ ।*  
*Ouhā trīṇi nihitā neṅgayanti turyaṁ vāco manuṣyā vadanti ॥*  
 —*R̥gveda*, I. 164.45

And see the *Sāyaṇabhāṣya* on this *R̥k—Parā paśyantī madhyamā vai-*  
*kharīti catvārīti* etc. And Cf.:

*Parāvātmūlacakrasthā paśyanti nābhisaṁsthitā ।*  
*Hṛdīsthā madhyamā jāyē vāikharī kaṇṭhadeśagā ॥*  
 —*Paramaśaṅkaranjūṣā*

And Cf. with the word *trivīdhavīgrahāṁ* in the *māṅgalāśloka* of *Alaṅkāra-*  
*sarvasva* along with the stanza quoted in its vṛtti—

*Vāikharīśabdānīpattīrmadhyamā smṛtigocarā ।*  
*Dyotikārthasya paśyanti sakṣmā brāhmaṇā kevalat ॥*

16 *Śrīkṛtasya grahaṁ pūrvāt vṛddhasya vyavahāratāḥ ।*  
*Palādevopamānādyat śaktidhātū pūrvakalrasau ॥*

*Padārthajñāna* from a *padā* is based on the usage of elders which confirms  
*jñā, dravya, guṇa* and *kriyā*. —*Mīmāṃsā*.

therefore, is the product of social usage as a means of expression cum-communication.

Sciences communicate facts primarily and literature, as a fine art, expresses conspicuously the human art-emotions respectively. Life-emotions are different from art-emotions. We are here concerned with the latter. Matters are events, events are bundles of qualities and the qualities are either primary or secondary. They appear in mind (with its four-fold function of cognition, conation, emotion and intuition) and reveal themselves in sensuous facts of experience in life. They become artistic in (non-scientific) literature by virtue of our looking at them from the artistic point of view.

A literary work is an organised whole consisting of words that are fundamentally symbolic and later on metaphorical in its *vācya*, *lakṣya* and *vyangya* forms. All literature is *sentences* aimed at stimulating the intended art-emotion<sup>17</sup> in the given contexts. The contextual qualification decides whether a work is scientific or artistic. It empowers the word or sentence to rouse sensory images of concrete or abstract objects of experience—whether of the past or of the present. The principle of pun exhausts all the possibilities of expressive and communicative powers of the word or sentence in both poetry and prose: pun, in its largest sense, is at the root of revealing aesthetic factors that lead a reader to the perception of an artistic whole in the form of a *Kāvya*. The chapters that follow will illustrate this fact in detail.

The endeavour of the eastern and western scholars in pointing out what is meant exactly by *literature* is enormous but still inconclusive because of the lights thrown on the concept of form, content and purpose of literature from time to time. For Aristotle, it was an artistic imitation by means of language that gives the liveliest pleasure to the lay man as well as the learned by revealing the man himself;<sup>18</sup> while to Matthew Arnold it was a criticism of life; and to Birrell, literature exists to please—to lighten the burden of man's

17 *Vākyaśv vanditmakāśh kāvyāśh*. —*Vāvanītha* in *Sāhityadarpaṇa*.

18 Aristotle's *poetics*, I & IV

Cf. : *Kāntīśaśh mitatayopadeśayaj*

— *Kāvya-prakāśa*, I.1

life, to make him for a short while forget his sorrows and sins, his silenced heart, his disappointed hopes and so on. In ancient India literature was mainly meant for enlightening<sup>19</sup> a connoisseur—a *sahṛdaya*<sup>20</sup> who perceives aesthetically its sense and sound with his heart and soul. And, therefore, it is emphasized that in poetry words shall be *striking* and sense shall be *appealing*<sup>21</sup> to the spirit of a *sahṛdaya* with all their artistic beauty<sup>22</sup>. In addition to this, later, it is said that literature can also be a means of having spiritual vision of human life and it aims at the betterment of the world-*viśvaśreyah kāvyam*<sup>23</sup>.

*Kāvya* in Sanskrit is not a mere metrical combination of words<sup>24</sup>. It comprises all varieties of artistic compositions—poetry, prose, drama, *campū* and so on<sup>25</sup>. It makes use of the poet's Learning in Sculpture, Religion, History etc. and to put it in a nutshell, it assimilates all<sup>26</sup> that may strike our head and heart. Therefore, it corresponds to the western sense of literature which, as Hudson

19 ....tena brūmah sahrdayamanahprīṭaye tatsvarūpaṁ |  
—Dhvanyāloka, I.1

20 Yeṣāṁ kāvyānuśīlanābhyāsavaśādviśadibhūte manomukure varṇanīya-  
tanmayibhavanayogyatā te svahrdayasamavādabhāṣaḥ sahrdayāḥ.  
—Locana of Abhinavagupta to Dhvan. I.1

21 Ramaṇīyārthapratipāḍakaḥ śabdaḥ kāvyam.  
—Jagannātha in Rasagaṅgādhara.

22 Śabdo vivakṣitārthakavācako'nyeṣu satsvapi |  
Arthaḥ sahrdayāhlādakārisvaspandasundaraḥ |  
—Vakroktijīvita, I.9

23 Vide Dr. S. Rādhākrishnan's *SAHITYA AKADEMI* in the *Occasional Speeches and Writings* PP. 126-131

24 ....Metrical; the art of uniting pleasure with truth by calling imagination to the help of reason.  
—Johnson's Dictionary.

25 Gadyam padyam ca mīṣaṇṇa... —Kāvyaśāstra, I.11 & phrases like  
*Kāvyāṇuśīlanābhyāsavaśādviśadibhūte* etc.

26 Na tajjñānam na tat śilpam na sā vidyā na sā kalā |  
Nāsa yogo na tatkarma nātye'smin yanna dīyate ||  
—Nāṭyaśāstra, I.117

& Na śa śabdo na tadvācyaṁ na sa nyāyo na sā kalā |  
Jāyate yanna kāvyāṅgamaho bhāro mahān kaveḥ ||  
—Bhāmaha in Kāvyaśāstra, V. 4



thinks, is a vital record of what men have seen and experienced in life and what they have visualized and expressed through the medium of language with various forms of literary art<sup>27</sup>. It seems that the term *sāhitya* also got proper admiration. Rājaśekhara in his *Kāvyamīmāṃsā* brings a figurative story wherein *Sāhityavidyā-vadhū* marries *Kāvyapurusa*; Viśvanātha names his work on poetics as *Sāhityadarpaṇa*. Moreover, all poetic thinkers beginning with Bhāmaha<sup>28</sup>, as a matter of fact, emphasize that striking words and delighting sense should come coherently-*sahitau*; or else, the poetry becomes ridiculous. The coherence of such words and sense is explicitly termed *sāhitya* by Kuntaka<sup>29</sup>. This shows that *sāhitya* during the later days, became a substitute for *kāvya*.

## (2) ORIGIN OF LITERATURE

A poet's world is so comprehensive that it is unbounded by the Laws of Nature and independent<sup>30</sup> of any thing else; because, his creation tends to express the universal probability<sup>31</sup>. To quote wordsworth, poetry is the breath and the finer spirit of all knowledge<sup>32</sup>, because, to recollect the ancient Indian thinkers, it springs from genius blended with erudition;<sup>33</sup> they thought *pratibhā* which is inborn and Learning which is acquired constitute the cause of literary creations.

27 'Some ways of studying Literature' in 'An Introduction to the study of Literature' PP. 9-30.

28 Still there is controversy in fixing the period of Bhāmaha whether earlier to that of Daṇḍin. I follow the scholars who place Bhāmaha before Daṇḍin.

29 *Sahitayor bhāvaḥ sāhityam*.—*Vakroktijvita* I. 17 vṛtti.

30 *Niyatikṛtaniyamarahitāṁ hlādaikamayīmananyaparatantrām*.

—*Kāvyaprakāśa*, I. 1

& Cf.: ..genius cannot be brought into the world at will and that when it does appear it is likely break every rule. .. T. S. Elliot: 'The classics and the man of letters.' PP. 209-225 in 'Selected Prose.'

31 Aristotle's poetics, IX.

32 Preface to the second edition of *LYRICAL BALLADS*.

33 *Naisargikī ca pratibhā śrutāṁ ca bahunirmalaṁ*. —*Kāvyādarśa*, I. 103

We learn from the *Kāvya-mīmāṃsā* that<sup>34</sup> there were hot discussions in those days, prevailing in proving the importance of scholarship as equal to *pratibhā* or intuition to make poetry a success. Beginning with Bhāmaha the admirers of *pratibhā* as the sole revealer of *Kāvya* were more in number. Vāmana proclaims that the cause of the origin of poetry is nothing but intuition—*Kavitvabījaṃ pratibhūnaṃ*. Ānandavardhana, Abhinavagupta, Bhaṭṭatauta, Jagannātha and many other thinkers repeated the importance of *pratibhā* in different words and modes<sup>35</sup>.

Rājasekhara, however, upholds the belief that the combination of genius and scholarship makes a poet great—*Pratibhāvyutpattiḥ mithaḥ samavete śreyasyau*. He throws light even on the discussion whether a poet needs contemplation (—*saṃādhi*) or constant study (—*abhyāsa*)<sup>36</sup> and opines that a poet needs both—*tāvubhāvapi śaktimudbhāsayataḥ*. The same opinion, we find among many western scholars if we look into the phrases like *a great book is born of the brain and heart of its author*.<sup>37</sup>

The credit of mentioning three factors of poetic creation, viz., genius, scholarship and constant practice goes to Rudraṭa<sup>38</sup> whereas, the credit of popularising these three factors should go to none else but to Maṃmaṭa. He accepts the word *śakti* as it is, uses the word *nipunatā* as a better substitute for the word *vyutpatti* and introduces the word *abhyāsa* quietly with proper explanations on

34 Vide fifth chapter.

35 *Kāvyaṃ jayate jātu kasya cit pratibhāvataḥ* |

—*Kāvya-lāṅkāra* of Bhāmaha, 1. 5

& . . . *alokasāmanyarṇaṃ pratibhāvlīṣaṇaṃ* . . . —*Dhvanyāloka*, I. 6

& *Yadunmālanāśaktyatva vīṭvanunmālati kīṇḍāt* |

*Svātmāyānavatīrāntāṃ tām vande pratibhāṃ śivāṃ* ||

—*Dhvan. Locana*: End of the I Udyota.

& *Prajñā navaṇavonmeṣatālinī pratibhā matā*. —*Kāvya-lāṅkāra*.

& *Tasya ca kāraṇaṃ kaviḡatā kevalā pratibhā* —*Rasagaṅgādhara-I* & etc.

36 *Kāvya-karmaṇi kaveḥ saṃādhiḥ paraṃ vyāpṛtyate iti śyāmadevah, Abhyāsa iti mangalaḥ, Kāvya-mīmāṃsā, IV.*

37 *An Introduction to the Study of Literature* by Hudson P. 15

38 *Tritayamidaṃ vyāpṛtyate śaktirvyutpattirabhyāsaḥ* |

—*Kāvya-lāṅkāra*, I. 14

their character<sup>39</sup> to the admiration of scholars no less than Hemacandra<sup>40</sup>.

In spite of our high regards for Maṃmata it is reasonable to agree with Vāgbhaṭa who disapproves of scholarship and constant study as equal to genius; for him poetry springs invariably from *pratibhā* and the remaining two factors, viz., *vyutpatti* and *abhyāsa* are to refine this fundamental element<sup>41</sup>. For, we have works like the *Gāthāsaptasatī* sprung from mere *pratibhā*; in the works of great poets like Vālmīki, Vyāsa and Kālidāsa intuition is aided by learning as well as constant study<sup>42</sup>; but in the vast portion of pedantic poetry the position of genius is not conspicuous. The pedantic poets concentrated their attention on exhibiting their erudition like Bhaṭṭi as seen here:

*Vyākhyāgaṃyamīdam kāvyam utsavaḥ sudhiyāmalaḥ |*  
*Haṭā durmedhasakrāsmin vidvatpriyatayā mayā ||<sup>43</sup>*

He proclaims that only through the glass of gloss one can approach his poetry and he boasts that it is a veritable feast to the sharp-witted ones. The dullwitted, he thinks, are doomed because he adores scholarship more than genius.

Śrī Harṣa may be properly quoted in this context:

*Yathā yānaḥ tadvat paramāramāṇīyāpi ramāṇī*  
*Kumārāṇāmantaḥkaraṇaharaṇam naiva kuruṇe |*  
*Madukṭiscedantarmadayaṇi sudhībhūya sudhiyaḥ*  
*Kimasyā nāma syādarasapuruṣānūdarabharaiḥ ||<sup>44</sup>*

39 Śaktirnipuṇatālokaśāstrakāvyaadyavekṣaṇāt ||  
Kāvyaajñāśikāyābhyāsa itī hetustadudbhavaḥ ||

—Kāvya prakāśa, I 2

40 Kāvyaṇuśāsana, I

41 Pratibhaiva ca kavīnām kāvyakaraṇalakṣaṇam;  
Vyutpattirabhyāsau tasya eva saṃskāraḥ karakau;  
na tu kāvyahetū. —Alaṅkāratilaka. P.2

42 Cf.: Tadevādarśamārādhyā vedavyāso munīśvaraḥ |

—Brahaddharmapurāṇa:  
Purvabhāga XXV. 29

& Bhāsaśaṭṭhaśāstrakāvyaṇuśāsanaḥ . . .

—Kālidāsa in the Mālavikāgnimitra.

43 Bhaṭṭikāvya, XXII. 34

A paragon of Beauty cannot attract the hearts of urchins as she draws the attention of a young man; so also he says his words take the learned to the paradise. And he says that he cares a pin if the dull-witted show disrespect at him.

The remark made by T. S. Eliot that much learning some times deadens or perverts poetic sensibility<sup>45</sup> is applicable to such poets.

### (3) KĀVYA AND ALAṆKĀRA

*Kāvya* is the coherent form of striking words and delighting sense. Bhāmaha emphasizes that it shall be *sālaṅkāraṁ*<sup>46</sup>. Daṇḍin believes that a literary piece endures for ever if it is artistic<sup>47</sup> with *gunas* and *alaṅkāras*. Vāmana appreciates *alaṅkāra* remarkably; for him a literary piece becomes *kāvya* only if *alaṅkāra* is conspicuously seen in it<sup>48</sup>. He finds *alaṅkāra* as the essence of beauty-*saundaryamalaṅkāraḥ*. Likewise, many poetic thinkers such as Hemachandra and Vidyānātha<sup>49</sup> do bring the word *alaṅkāra* in their definitions of *kāvya*. *Alaṅkāra* here stands for beauty in its pervasive artistic sense.

Most of the contemporaries of Bhāmaha, Daṇḍin and Vāmana and many of the later poets mistook the terms *sālaṅkāraṁ*, *sadalaṅkṛtiḥ* etc. and adopted artificial way of pedantic expression instead of the simple artistic style. They followed certain chapters of rhetorical works which instruct verbal juggleries such as *yamaka*, *cakra-bandha* etc.. They made use of such verbal devices of literary craft exhaustively with the spirit of excelling their predecessors and elderly

44 Naiṣadhyacarita: Kaviprasasti-1

45 Tradition and the Individual Talent, a lecture in THREE ESSAYS edited by Shiv K. Kumar, PP. 15-26

46 Kāvyaślaṅkāra, I. 19

47 Kāvyaṁ kalpāntarasthāyī jāyate sadalaṅkṛti || —Kāvya-darśa, I. 19

48 Kāvyaślaṅkāra—  
sutravṛtti, I. 1. 1

49 Adoṣau saguṇau sālaṅkārau ca śabdārthau kāvyaṁ, —in Śabdānuśāsana.  
& Guṇālaṅkārasahutau śabdārthau doṣavarjitaṁ kāvyaṁ  
—in Pratāparudrayasobhāṣaṇa respectively.

contemporaries. But the great poetic thinkers had mentioned all these things intending exclusively to enable poets in making their works artistic<sup>50</sup>. A great poet finds figures of speech spontaneously in a flash; but, he should choose them with proper care<sup>51</sup> because a connoisseur must not feel disgusted.

The appearance of Ānandavardhana in the galaxy of *alaṅkāra-śāstra* brought a new light. His concept of propriety came to the help of the connoisseurs at large. He condemned whatever that exists in poetry for its own sake and warned that impropriety spoils the very beauty of poetry<sup>52</sup>. He made it clear that the *alaṅkāra* in its narrow sense, is just to adorn the Poetic Beauty as ornaments do to a lovely lady.<sup>53</sup> Kṣemendra sees eye to eye with Ānandavardhana and remarks, *aucityena vinā rucim pratanute nālaṅkṛtirno gumāḥ*.

Maṇmaṭha, for the first time, takes care in using the word *alaṅkāra* in the definition of poetry. He states that rarely a poem may exist without the use of any figure of speech—*analaṅkṛtī punaḥ kvāpi*<sup>54</sup>. His definition is criticised by some thinkers like Jayadeva who believed that *alaṅkāra* is an inseparable entity in poetry as heat in fire;<sup>55</sup> but as contrary to such a belief there are some others who followed Maṇmaṭha. Vāgbhaṭa, for instance, writes, *prāyaḥ śālaṅkārau*. However, Viśvanātha and Jagannātha are wise enough to

50 Kāvyaśobhākarān dharmān alaṅkāraṇ pracakṣate | —Kāvyaśarṅga, II. 1  
& Tadatīśaya hetavastva alaṅkārah. —Kāvyaśāstra-sūtravṛtti, IV.

51 Alaṅkāra-antarāṇi hi pratibhāvānataḥ kaveḥ ahaṁpūrvikayā parāpatanti.  
—Dhvan. vṛtti to II. 16

& Alaṅkṛtīnāṁ śaktāvapyānurūpeṇa yojanāṁ | Ibid III. 14

52 Anaucityādṛte nānyadrasabhaṅgasya kāraṇaṁ |  
—Dhvanyāloka, III. 14 vṛtti

53 Aṅgāśritāstvalaṅkāre vijñeयā katakādivat | —Ibid II. 16

54 Tadadoṣau śabdārthau saguṇāvanalaṅkṛtī punaḥ kvāpi |  
—Kāvya-prakāśa, I. 4

and Maṇmaṭha gives a stanza beginning with *Yaḥ kaumāraharah...* to illustrate his stand.

55 Aṅgikaroti yaḥ kāvyam śabdārthāvanalaṅkṛtī |  
Asau na manyate kasmādanuṣṭapanalaṅkṛtī | —Candrāloka, 1. 8



avoid the word *alaṅkāra* in their definitions; the former says, *Vākyam rasātmakam kāvyam* and the latter, *Ramaṇīyārthapratipāḍakaḥ śabdaḥ kāvyam*. Here *alaṅkāra* is used in its narrowest sense of beautifying adjuncts.

#### (4) ALAṅKĀRA IN GENERAL

We are to least bother whether the R̥gvedic seers were conscious of the figures of speech or not; but, as a matter of fact, a good many *alaṅkāras* are found in the R̥gvedic hymns. We find simile when the vedic sages compare god Indra, their benefactor, to a good milch cow<sup>56</sup> and when they compare the Dawn to a sweet lady wellversed in house hold duties of nourishing all,<sup>57</sup> who welcomes her husband throwing off her darkgarment<sup>58</sup>. We find pun when the seers request Lord Agni employing only one word *jihvābhiḥ*<sup>59</sup> with an adjective *mandrābhiḥ* to worship gods with his exhilarating flames and so also through their sweet praises. The alliterations found in the same examples appear to be spontaneous. P. S. Shāstri has already observed<sup>60</sup> that the Vedic poets were quite familiar with *Upamā*, *Śleṣa* etc. But we are not to forget that the Vedas are called *apauruṣeya*; for, the seers uttered the hymns when they were in *samādhi* and there was no concept of the figures of speech as such consciously introduced in the R̥gvedic age. Therefore, we can trace a divine touch in the origin of the *alaṅkāras* and so it is to be in tune with those who say that poetics may be the seventh *āṅga* of the Vedas<sup>61</sup>.

56 Surūpakṛtsumūṭaye sudughāmiha goduḥe |  
Juhāmasi dyavi dyavi ||

—R̥gveda, I. 4. 1

57 Ā ghā yoṣeva sūnaryuṣā yāti prabhujati |

—Ibid 48. 5

58 Ava syūmeva cinvati maghonyuṣāyāti svasarasya patnī |

—Ibid III. 61. 4

59 Sa no mandrābhiradhvare jihvābhuryajāmahaḥ |  
Ādevānvakṣi yakṣi ca |

—Ibid VI. 16. 2

60 R̥gveda, "Figures of speech in" —Annals of B. O. R. I. Vol. 28 P. 34

61 Upakāṛakatvāḍalaṅkāraḥ sapta māṅgaḥ iti yāyavariyaḥ.  
Rte ca tatsavarūpaparijñānāt vedārthānavagatiḥ.

—Kāvyamīmāṃsā II

The word *araṅkṛtīḥ*,<sup>62</sup> in relation with literary composition, occurs in the Ṛgveda and its development into a concept is seen in the Nāṭyaśāstra of Bharata:

*Upamā dipakam caiva rūpakam yamakam tathā |*  
*Kāvyaśyeteḥyalaṅkārah catvārah parikīrtitāḥ ||—XVII.43*

Thus, Bharata enumerates four figures—Upamā, Dipaka, Rūpaka and Yamaka. Here, the word *parikīrtitāḥ* asserts that these *alaṅkāras* were already established before Bharata. His definition of *Bhūṣaṇa*<sup>63</sup>—the first of the thirty six *lakṣaṇas* of Kāvya to be employed in a drama hints at the possibilities of many more figures of speech and that is what actually happened in due course of time; the four are extended to hundreds of them being divided into those of Śabda and those of Artha. *Yamaka* with all of its varieties and *anuprāsa*, pointed out later on but prior to the period of Bhāmaha<sup>64</sup>, come under the category of *śabdālaṅkāra*. The first three figures, mentioned above belong to the set of *arthālaṅkāras* which is highly praised by scholars like Ānandavardhana and Kuntaka to be numberless<sup>65</sup>.

The credit of mentioning maximum number of figures of speech should go to Appayya Dīkṣita. His Kuvalayananda prepares us to think that there can be no portion left free from *alaṅkāra* in a

62 *Kā te astyaraṅkṛtīḥ sūktaiḥ.* —Ṛgveda, VII. 29.3

*Araṅkṛtīḥ* means *alaṅkṛtīḥ*. This word in different forms occurs ten times in the Ṛgveda. (I.2.1.; I.14.5.; II.1.7.; VII.29.3.; VIII.1.10.; VIII.5.17.; VIII.67.3.; X.14.13.; X.51.5. and X.119.13.—Ṛgveda Saṁhitā, Mysore Mahārāja's publication Vol. 36 P. 174). But only the word *araṅkṛtī* in VII. 29.3 refers to composition.

63 *Alaṅkāraigunaiścaiva bahubhissamalaṅkṛtaḥ |*  
*Bhūṣaṇairiva citrārthaistadbhūṣaṇamiti smṛtaḥ ||* —Nāṭyaśāstra, XVII. 6

64 *Anuprāsaḥ sa yamako rūpakam dipakopame |*  
*Iti vācāmalāṅkārah pañcaivānyairudāhṛtāḥ |* —Kāvyaśālāṅkāra, II . 4

65 *Anantaḥ hi vagvikalpaḥ tatprakāra eva cālaṅkārah.* —Dhavan III. 36 vṛtti.

*Vākyasya vakrabhāvo'nyo bhidyate yah sahasradhā |*  
*Yatrālaṅkāravargo' sau sarvo' pyantarbhaviṣyati |*

—Vakroktiṭvita, I . 20

literary piece<sup>66</sup>. This vivisection of figures ultimately compels us to merge them all into the original concept of beauty as the distinguishing feature of art in general.

### (5) GUNAS AND ALAṆKĀRAS

To Bharata both *guṇas* and *alaṅkāras* constitute the *bhūṣaṇa* of *kāvya* and he makes no distinction between the two constituents.<sup>67</sup> But the later thinkers on poetics treat the former ones as the innate attributes of a piece of literature and the latter as its ornaments. The ten *guṇas*<sup>68</sup> that Bharata enumerates are reduced to three by some rhetoricians like Bhāmaha. By reading *Kāvyaṭīkā* we can assert that the scholars who came after Bharata elaborated the number and position of the poetic excellences too much and therefore, Bhāmaha finds it necessary to reduce them to three. He does not deal with them in detail. He just mentions three *guṇas*<sup>69</sup>—*mādhurya*, *ojas* and *prasāda* and proceeds to explain the *alaṅkāras*. So far as the function of *alaṅkāras* are concerned he makes it clear that the figures such as metaphor beautify an artistic composition as ornaments do make attractive the face of a damsel even though she is naturally beautiful.<sup>70</sup> Daṇḍin differs from Bhāmaha and accepts all the ten *guṇas* that Bharata has expounded; and at the same time he goes deep in pointing out the position of the *guṇas*; he attributes primary importance to them and states that they are the very breath<sup>71</sup> of the best type of poetry. As regards the *alaṅkāras* he tones up what Bhāmaha meant by saying *Kāvyaśobhākarāṇ*

66 Cf. When we reach the stage of Appayya Dīkṣita, who has given as many as one hundred and twenty five *alaṅkāras* we see that the whole range of poetry is almost *Vyāpta* with *alaṅkāra*.... —Some concepts of *alaṅkāraśāstra*—USE AND ABUSE OF ALAṆKĀRA IN SANSKRIT LITERATURE by Dr. V. Raghavan. PP. 49-91

67 *Alaṅkārairguṇaiścaiva bahubhīṣasamalaṅkṛtaḥ* | —*Nāṭyaśāstra*, XVII. 6

68 *Śleṣaḥ prasādaḥ samatā samādhirmādhuryamojaḥ padasaukumāryaḥ* |  
Arthasya ca vyaktirudāratā ca kāntiśca kāvyārthaguṇā daśaite ||  
—*Nāṭyaśāstra*.

69 *Kāvyaṭīkā*, II. 1-3 XVII. 96

70 *Rūpakādīralaṅkāraśatvanyānyairbahudhoditaḥ* |  
*Na kāntamapi nirbhūṣaṇaṁ vibhāti vanutāmukhaṁ* || —*Kāvyaṭīkā*, I. 13

71 *Iti vaidarbhamārgasya prāpā daśaguṇāḥ smṛtāḥ* || —*Kāvyaḍarśa*, I. 24

*dharmān alaṅkāraṇ pracaṅkate*. For Vāmana, the founder of the Riti School<sup>72</sup>, the ten excellences are the very phenomena of artistic beauty<sup>73</sup> of poetry. He compares a literary piece, if bereft of *guṇas*, to a body without youth;<sup>74</sup> and he emphasizes that a poet should employ *alaṅkāras* to grace the very body of poetry indispensably.<sup>75</sup>

Udbhaṭa and his followers think of the position of *guṇas* and *alaṅkāras* in an entirely different way. For them both *guṇas* and *alaṅkāras* are inherent beautifiers of poetry being of the same nature<sup>76</sup>. The only difference between the two, they think, is the object of their beautification; *guṇas* are to adorn both the word and its sense together while *alaṅkāras* are to grace either the *śabda* or its *artha* alone but not both of them simultaneously. To sum up, they reflect what Bharata said while mentioning *bhūṣaṇa* of *kāvya* and ignore all the views elaborated after him.

With concrete examples Ānandavardhana proves that *guṇas* are innate and they confine themselves to the suggestive sense<sup>77</sup> or Dhvani which is, according to him, the soul of poetry and *alaṅkāras* are extrinsic embellishments<sup>78</sup> existing at the service of the principal element-*rasa*<sup>79</sup>. Maṃmaṭa continues that *guṇas* are intrinsic just as bravery and *alaṅkāras* such as *anuprāsa*, *upamā* and so on are

72 Rītirātmā kāvyasya. -Kāvyaḷaṅkārasūtravṛtti, I, ii . 6

73 Vīṇeṣo guṇātmā.

—Ibid I ii. 8

74 Yadi bhavati vacaścyutaṃ guṇebhyo vapuriva Yauvanavandhyamaṅga-nāyāḥ.

—Ibid III Adhikaraṇa

75 Tadatisāyaketavastvalaṅkārah.

—Ibid III ii. 2.

76 See N. D. Banahatti's remark on this point in Kāvyaḷaṅkārasārasaṅgraha' B. O. R. I. Pub., 1925. P. XXIII.

77 Tamarthamavaśambante yeṅṅinaṃ te guṇāḥ smṛtāḥ |

—Dhvan. II . 6

78 Aṅgāsritastvalaṅkārah vijñeṃ kṛtākādivat ||

—Ibid

79 Ānandavardhana defines Dhvani as:

Yatārthah śabdo vā tamarthamupasarjanīkṛtasvārthou |

Vyañktaḥ kāvyaviśeṣaḥ sa dhvaniḥ . . . ||

—Dhvan. I, 13,

but only after stating the *artha* that Vālmīki presents us. —Vide Dhvan. 1.5, and he proclaims:

Rasādyanugūṇatvena vyavahāro'rthasābdayoh |

—Dhvan. III . 33

like necklaces<sup>80</sup>. The same notion is reflected by the majority<sup>81</sup> of rhetoricians including even Mahimabhaṭṭa<sup>82</sup>, the strong refuter of the Dhvani-theory.

## (6) ALAṆKĀRAS AND SUGGESTIVE SENSE

The Dhvani-theory holds that men of taste always aspire for aesthetic delight through the means of suggestive sense. An *alaṅkāra* may occupy the position of soul or *śarīrin*, as Ānandavardhana remarks,<sup>83</sup> if it is suggested:

—*Atrāntare*<sup>84</sup> *kusumasamayayugamupasm̐harannajr̐mbhata*  
*griṣmābhiddhānaḥ phullamallikādhavalāṭṭahāso mahākālāḥ.*

This sentence primarily expresses the advent of summer, the spring and in which the flower-stalls in the flower-market smile with full blown white jasmine flowers. But the meaning is not stopped. The words employed here express one more object which, though irrelevant, presents a striking standard of comparison. The double-entendre through word-power presents us Lord Śiva who destroys the world and thus brings an end to a *yuga* and whose laughter<sup>85</sup> is as white as the full-blown jasmine flowers. In this sentence a figure of speech called simile is a suggested one because the poet, here, has concentrated on the description of the summer. The genius in the poet has invented the words of such a power which

80 Ye rasasyāṅgino dharmāḥ śauryādaya ivātmanah.....

Hārādivadalaṅkāraṣṭe'nuprāsopamādayaḥ || —Kāvyaaprakāśa, VIII. 1-2

81 MM. P. V. Kāpe remarks in his History of Sanskrit Poetics:- Most of the *Ālaṅkārikas* follow this position P. 377

82 Tadvalcitryoktīvapuṣo'laṅkāraṣṭu tadāśrayaḥ ||  
—Vyaktiviveka, II. 76 (saṅgrahaśloka)

83 Śāstrīkaraṇaṁ yeṣāṁ vācyaṭvena vyavasthītāṁ |  
Te'laṅkāraḥ parāṁ chāyāṁ yānti dvanyaṅgatāṁ gataḥ || —Dhvan. II. 28

84 It is also as *Tarrasthasya cāsyā kadūcit kusumasamaya*... —from Bāṇa's *Harṣacarita*, II chapter II para cited by Ānandavardhana.

85 Bāṇaṇaṭṭa borrows this idea from Kālidāsa who describes the Kailāsa mountain—*Rāśibhūtapratidinamiva tryambakasyāṭṭahāsaṁ*—Meghadūta, 62



presents the standard of comparison<sup>86</sup>. Ultimately we are enlightened with a comparison between Summer and Śiva. Such a suggested *alaṅkāra* becomes *tarīn* and wins high esteem.

*Alaṅkāras* employed in the good graces of suggestive sense do win the appreciation of a *sahyodaya* and they are abundant in Sanskrit literature. For an example see the stanza given by Maṇmata to illustrate *aprasutaprasamsā*:

*Yātāḥ kīm na mīlanti sundari punaḥ cīntā tvayā maikṛte  
No kāryā nitarām kṛśāsi kathayatyevam sabāṣpe mayi |*

*Lajjāmanthara tārakeṇa nipatatpīṭāsīmā cakṣuṣā  
Dṛṣṭvā mām hasitena bhāvimaraṇotsāhastayā sūcitāḥ ||*

(Amaruśataka, 10)

—Do they not, who go on journey, meet again? O pretty one, you must not entertain anxiety for my sake; you are extremely lean-while I said thus with tears (in my eyes) she glanced at me with an eye of which the pupil was languid with bashful and the tears were checked as they tumbled forth, and suggested with her laugh her eagerness for a death that was to come about<sup>87</sup>. This apparently irrelevant description made by a recently married young man suggests deep love beyond description that made him stop his journey.

A stanza from the same Amaruśataka is quoted by Ānandavardhana to show when the poet has chosen a metaphor just to beautify the theme and has left the figure soon after its function is over:

*Kopāt komalalolabāhulatīkāpāśena baddhvā dṛḍham  
Nītvā vāsanīketanam dayitayā sāyam sakhinām puraḥ |*

*Bhūyo naivamti skhalatkalagīrām saṁsūcya duḥcēṣṭitam  
Dhanyo hanyata eva nihutiparaḥ preyān rudatyā hasan || -9*

86 See the topic *FUNCTIONAL PUN OWING TO SUGGESTIVE SENSE ALONG WITH EXPRESSIVE SENSE* in the V chapter further.

87 Dr. R. C. Dwivedi's translation.

—Look at the blessed one who is caught hold of by his beloved with her tender and beautiful creeper-like arm-robe weeping and carrying him to her abode in the evening before her friends reprimanding him with a laughter to hide his misconduct not to repeat that in future in stumbling and sweet words and thereby suggesting his deceit.

Here, the poet is very conscious. He employs *rūpaka*—*Komala-lolabāhulatikāpāśa* to reveal the beauty of the heroine, to suggest her intention that her lover should always be under her grip and to make the erotic artistic; and he leaves up the *rūpaka* when he finds his purpose served.

A poet's expression may not always possess a primary suggestive sense. The *vyāṅgyārtha* may be subordinate and an expressed *alankāra* with all its charming predominant feature may hint at it. For an example see the following stanza of the Hanumannāṭaka quoted to illustrate *anumānalankāra* by Appayya Dixita in his Kuvalayānanda:

*Soumitre nanu sevyatām tarutalam caṇḍāmsūrujṛmbhate*  
*Caṇḍāmsorniśi kā kathā raghupate candroyamunmilati |*  
*Vatsaltadviditam kathannu bhavatā dhatte kuraṅgam yataḥ*  
*Kvāsi preyasi hā kuraṅganayane candrānane jānaki ||*

*Laxmaṇa, let us take shelter beneath a tree for,*  
*the sun is very hot.*

*O, Raghupati, how can there be the sun shining*  
*in the night? It is the moon rising.*

*Dear brother, how could you know it?*  
*Because it possesses the deer-mark.*

*O dear! where are you? O deer-eyed one!*  
*O the moon faced one! O jānaki.....*

Here, the fancy is full of wit based on the love-lorn condition of Rāma who remembers his beloved and recollects her eyes and her beauty. Thus the figure *anumāna* with all its splendid charm hints at *smṛti*<sup>88</sup>.

88 Appayya Dixita quotes this stanza once again in his Citramāṃsā while he deals with *smaraṇālankāra* there and proves that this *smṛti* is *vyāṅgya*.

*Citrakāvya*<sup>89</sup> is a special name given to the literary pieces where there is no element of suggestive sense<sup>90</sup> and where *alaṅkāras* are employed apparently for their own sake. The only pedantic intention behind was quite evident to the poetic thinkers. Maṇmata condemns that a *citrakāvya* is of the lowest<sup>91</sup> type of literary compositions. As an example he gives the following stanza:

*Svacchandocchaladacchakacchakuharacchātetarāṁbhaśchaṭā-  
Mūrchanmohamaharṣiharṣavihitasnānānhikāhvāyavaḥ ।*

*Bhindyādudyadudāradarduradaridīrghadaridradruma-*

*Drohodrekamayormimeduramadā mandākinī mandatām ॥*

—May the Mandākinī at once remove your dullness (the Mandākinī) in which are performed with pleasure ablutions and daily rites by great sages whose delusion is being washed off by the continuous jets of water which is spurting up at its (free) will, is clear and violent in the cravices of the banks; whose valley contains large jumping frogs and whose pride is great on account of the lofty waves rising high owing to the collapse of tall and stupendous trees<sup>92</sup>.

But it is to be noted that some portion of *picture-poetry* too has its own appeal through its wit and fancy. It is not totally devoid of art-emotion. Appayya Dīkṣita writes a work by name *Citrāmāṁsā* to point out the appealing element in such pictorial poetry. However he too condemns *śabdacitra*<sup>93</sup>. To illustrate *arthacitra* he takes a number of instances from the works of great poets. The following is one of such instances:

89 Ānandavardhana is the first to criticize *citrakāvya*: Vide *Dhvanyāloka*.  
III. 41-42

For detail see *The Dhvanyāloka and Its Critics* by Dr. K. Krishnamoorty  
PP. 122-124

90 Tataḥ anyadrasabhāvādi tātparyarahitam vyaṅgyārthaviśeṣaprakāśanaśa-  
ktiśūnyam.... taccitram. —Dhvan. vṛtti to III. 41-42

91 Śabdacitraṁ vacyacitraṁ avyaṅgyamavaram smṛtam ।

—Kāvyaaprakāśa, I. 3

92 Dr. R. C. Dwivedi's translation.

93 Śabdacitrasya nīrasatvāt.. śabdacitrāṁśamapahāya arthacitramīmāṁsā  
praśannavistīmā prastūyate.

*Athājinaśūḍhadharaḥ pragalbhavāgjalanniva  
 . . . . . brahmayena tejasū |  
 Viveśa kaścijjaṭilastapovanam śarīrabaddhaḥ  
 prathamāśramo yathā ||<sup>94</sup>*

Here, inspite of the absence of suggestive sense the *utprekṣā*, felt in the description of Jaṭila's lustrous bachelorhood presents immense artistic pleasure. It may here be remembered that the six systems of Indian Philosophy do not recognise suggestion as an independent and separate expressive power of the word or the sentence in addition to expression and indication.

—Citramīmāṃsā: at the end of the *granthārambhaparakarṇa*.

94 —Kumārāsarūbhavā, V. 30

## CHAPTER II

### THE CONCEPT OF PUN AND ITS DEVELOPMENT

A critic is satisfied with the artistic beauty that a literary piece presents to him and a subtle genius goes further whether he can seek for the factors behind; and such an inquiry in its systematized form is called *Alaṅkāraśāstra* in Sanskrit. Sanskrit poetics starts its course with the Alaṅkāra-school. It has discovered a number of *alaṅkāras* in due course of its development: pun is one of them. The character of pun is pointed out in the Nāṭyaśāstra itself. It is to note that Bharata recognizes it not as an independent one but as the cause of *Śobhā*—a kind of *kāvya vibhūṣaṇa* or embellishment of poetic speech<sup>1</sup> though he mentions the word *Śliṣṭam*. Pun, after Bharata, got an independent position as we see in the works of Bhāmaha and his successors. Bhāmaha mentions *Śliṣṭam* as a separate figure of speech in the list<sup>2</sup> of *alaṅkāras* already established by his predecessors or by his elderly contemporaries.

#### (1) ŚLEṢA AS AN EXCELLENCE

The doctrine of *Guṇa*, made known to us by Bharata presents ten poetic excellences that an ideal artistic composition shall possess generally. Of the ten, *Śleṣa* occupies an important position and comes first<sup>3</sup> in the order of enumeration. The word *śleṣa* is derived from the root *śliṣ*, meaning to coalesce or to cling to. This excell-

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1. Vide Nāṭyaśāstra XVII.42 & the portion deals with "Paṭākāsthāna" XXI. 33-35. And read the following stanzas:

Yatnāpairokṣarāṇi śliṣṭairvicitramupavarṇyate |  
Tamapyakṣarasaṅghātāni vidyāllakṣaṇasahjāni ||

Siddhāntarthaissamanekṣtvā hyasiddho'rthaḥ prayujyate |

Yatra śliṣṭam śliṣṭyartham sū śobhetyabhidhiyate || Ibid XVII.7-8.

2. Kāvyaślaṅkāra, III. 1-4. Viṣṇudharmottarapurāṇa hints at it. Vide *Alaṅkāraṇikā Kramikā Vīkās* by Purushottama Sharma Chaturvedi, P. 209

3. Śleṣaḥ prasādaḥ, etc. See foot note No. 68 above in the first chapter.

ence in a composition is felt, as Bharata thinks,<sup>4</sup> where thoughts are deep and clear by nature and where words are coalesced to convey an intended sense. And thus, it is a *guṇa* of both the word and the sense.

Bhāmaha does not mention this excellence because he admits only three *guṇas*—*mādhurya*, *ojas* and *prasāda*. Besides him there are some other thinkers like Ānandavardhana, Kuntaka and so on who do not mention this *guṇa* as they do not accept the doctrine of ten *guṇas* as expounded by Bharata and later on by Daṇḍin and Vāmana.

Next to Bharata *śleṣaguṇa* is seen in the *Kāvyaḍarśa* of Daṇḍin for whom this *guṇa* is existing<sup>5</sup> if a composition is free from slackness. Vāmana reflects the same so far as *śabdaguṇa* is concerned by saying *maṣṇatvam śleṣaḥ*—the coalescence of words is *śleṣa*. And it has become a tradition for various thinkers on poetics to tell the same in different words; for example, Bhoja says, *guṇaḥ śūṣṭhita-padaḥ*; Vāgbhaṭa says, *śleṣo yatra padāni syuḥ syūtānāva parasparam*; Jagannātha says, *śabdānām bhinnānāmapi ekatvapratibhānaprayojakaḥ*....

Daṇḍin does not think of *guṇa* belonging to sense. According to him *śleṣaguṇa* is limited only to the words of a composition. But Vāmana states even *arthaguṇa* because *rīti*, the very soul of poetry, as he thinks, is based on excellences. *Śleṣaguṇa* belonging to artha, he calls *ghaṭanā*—the artistic order of thoughts and actions. All those who mentioned *śleṣaguṇa* of sense followed<sup>6</sup> Vāmana. To illustrate this *arthaguṇa* Vāmana cites the following verse from the *Amarasataka*:

4 *Ipsitenārtthajātena sambaddhānuparasparam* |  
*Śūṣṭhita padānām hi śleṣa ityabhidhīyate* ||

*Vicāragahanam yat syāt sphuṭam caiva svabhāvataḥ* |  
*Svataḥ supratibadham ca śliṣtam tat parikīrtitam* ||

—Nāṭyaśāstra, XVII . 98-99

5 *Śliṣamaspreṣasāthūlyamalpaprapāṅśarottaram* | —Kāvyaḍarśa, I. 43

6 *Evam kriyāparampapayā... samānādhikaranyarūpaḥ saṁsargaḥ śleṣaḥ.*  
—Rasagaṅgādhara.

*Dr̥ṣṭvaikāśanasamsthite priyatame paścādupetyūdarā-  
Dekasyā nayane nimīlya vihitakrīdānubandhacchalaḥ |  
Iḡadvakritakandharaḥ sapulakaḥ premollasanūnāsā-  
Mantarhūsalasatkapolaphalakām dhūrto' parām cimbati ||*

An order is felt here in the actions of a cunning lover-closing one's eyes and kissing another's cheek soon after his arrival from behind the beloveds' who were seated in the same bench; and this order is *śleṣaguna* belonging to *artha*. However, *śleṣa* as pun came to denote the phenomenon of paronomasia, words having more meanings than one as time went on.

## (2) THE ROOT-CAUSE OF THE CONCEPT OF PUN

*Raktam lāmbodaram śūrpakarnakam raktavāsasam |  
Raktagandhānuliptāṅgam raktapuspaiḥ supūjitam ||*

The word *raktam*, here, in the Ganeśātharvaśīrṣa, stands for red and lovely as well.

A close study of Sanskrit poetry reveals that right from the early days of literary compositions words are often used in more senses than one. Read the famous stanza of the Ramāyaṇa-

*Mā niṣāda pratiṣṭhām tramagamaḥ śāśvatīḥ samāḥ |  
Yatkrauñcamithunādekamavadhāḥ kāmamohitam ||*

Primarily, it is a curse on the hunter that he should never attain salvation for he killed the *krauñca* bird which was absorbed in love; and paronomastically, this verse stands for an auspicious beginning of the great epic with *āśīḥ*<sup>7</sup> that Lord Viṣṇu -*māniṣāda* may attain a position for ever as he killed the demon, Rāvaṇa as well as Vālin

7 *Āśimamaskriyāvastunirdeso vāpi tanmukham ||* —Kāvyaadarśa, I. 14

The rules are laid down later on with an observation of such great works. *Āśīḥ* means an expression of the desired object—*Āśīrāman* abhilaṣita vastunah śāsanam. —commentary on the first stanza of Caṇḍipūrāṇāyaṇa by Rāmachandra Budhendra.

who went astray in passion. Commentaries like *Govindarājya* interpret the words of this stanza orderly as applicable to the respective *kāṇḍas* of the *Rāmāyana*.

In the *Rāmāyana* there are many other occasions of pun as such. Here is another instance which describes the miserable condition arisen at the exile of Rāma:

*Nakṣatrāṇi gatārcīmṣi grahāṣca gatatejasaḥ |*

(*Ayodhyākāṇḍa*, 41.12)

Here the words *nakṣatrāṇi* and *grahāḥ* express two meanings. The stars became dim; the planets became pale: and, the army wings became dull and the houses became gloomy. Both these expressed meanings suggest a lot as regards Rāma's fate on the one hand and the affection of the army that he had earned on the other; as regards the unfavourable planetary position in his horoscope on the one hand and the affection that he had at every house on the other.

If we go back to the Vedas innumerable instances of playing on words are found. *Soma*, *trṣṭa*, *vṛṣa* and many words as such are paronomastic. For example, *somenāditya balinaḥ*<sup>8</sup> means, on the one hand, the Ādityas are strong because they are offered oblations with *soma* juice and on the other, the gods are strong because they drink nectar; and, *tvamekavṛṣo bhava*<sup>9</sup>, means 'do thou be the soul chief and do thou be a bull of the herd' as well. Scholars<sup>10</sup> have pointed out many such occasions of pun in the Vedas.

Naturally, such a noteworthy flow of playing on words attracted

8 *Ṛgveda*, VI.85.2

9 *Vṛṣendrasya vṛṣā divo vṛṣā pṛthivyā ayaṁ;*  
*Vṛṣā viśvasya bhūtasya tvamekavṛṣo bhava.* —*Atharvaveda*, VI. 86. 1

10 Vide (i) '*Ṛgveda - figures of speech in*' by P. S. Shāstrī: *Annals of B.O.R.I.* Vol. 28. PP. 34-64

(ii) '*Śleṣa as a means of economy in Bhāradvāja Maṇḍala*' by G. V. Devasthali - A. I. O. C. Proceedings Vol. No. 22 Sum. 219.

(iii) '*Kavi & Kāvya in Atharvaveda*' by N. J. Shende from page 141 onwards. Uni. of Poona Pubn.



the attention of the poetic thinkers. They constituted the concept of pun and accepted the term *śleṣa* to denote this figure as it connotes the clinging of more than one meaning to a word.

It was a fancy of the ancient Indians to trace divine origin for whatever that they had found; that is what Bharata did in his *Nāṭyaśāstra*<sup>11</sup> and Rājasekhara did in the first chapter of his *Kāvya-mīmāṃsā*. So far as pun is concerned Rājasekhara attributes *śabdasśleṣa* to Śeṣa-the serpent-king and *arthasśleṣa* to Utathya, an elder brother of Brahaspati.

Śeṣa is double-tongued in every hood; so also the punning words like *māniṣāda* in a sentence. The word *utathya* means that from which a truth is derived. Utathya had two wives-Mamatā and Bhadrā: so also words like *raktaṁ* possess two capacities denoting red and beloved as well. Wife figuratively means one's own power as Lakṣmī-the goddess of wealth to Viṣṇu-the presiding god of sustenance.

### (3) PUN AND METAPHOR

In its early stage of development the concept of pun was intervened by metaphor. That is why Bhāmaha finds it necessary to point out the distinction between these two figures. In his definitions of these two there is verbal similarity to some extent<sup>12</sup> and in both the figures, as he states, the phrases are to belong to *upamāna* and *upameya* as well. According to him, in *śliṣṭālaṅkāra* the element of the standard of comparison- *upamāna* is also applicable to the object of comparison-*upameya* owing to the similarity in certain

11 Bhavadbhīṣucībhūrbhūtvā tathā 'vāḥitamānasaiḥ |  
Śrūyatām nāṭyavedasya sambhavo brahmanirmataḥ || —Nāṭyaśāstra, I. 7

12 He defines pun as follows:

Upamānena yattatvamupameyasya sādhyate |  
Guṇakriyābhyām nāmnā ca śliṣṭam tadabhidhīyate ||

—Kāvyaśālikāra, III. 14

See his definition of metaphor:

Upamānena yattatvamupameyasya rūpyate |  
Guṇānām samatām dṛṣṭvā rūpakam nāma tadviduḥ ||

—Ibid, II. 21

characters, actions and notions. So the compound *jaladadantinaḥ*<sup>13</sup> means both clouds and elephants and the phrase *śikarāmbhomada-sṛjastungāḥ*—being high and showering the cool and intoxicating drops is common to both meant at a time<sup>14</sup>. But in *rūpaka* the phenomenon of *upamāna* is imposed on the *upameya* and the same compound *jaladadantinaḥ* means here the cloud-elephants which shower ichor in the form of rain standing high above in the sky. Moreover, here, some distinguishing elements may follow the *upameya* such as lightening in case of clouds.

For Daṇḍin, the difference between *upamāna* and *upameya*, if is not mentioned, is *rūpaka*<sup>15</sup>. He considers metaphor coming with the help of punning words as *śliṣṭarūpaka*<sup>16</sup> and illustrates it with an example of a damsel's *vaktrāmbuja* which possesses beauty enjoyable by royal swan-like kings and fragrance arousing passion in bee-like men of elegance (lust). He makes it clearer that in *śliṣṭa* we get more than one meaning in an apparent single form of words and thereby, he suggests that there is no room for confusion at all.

Once again Vāmana tackles this problem. According to him the characteristic features of the standard of comparison, if taken for granted, to the object of comparison, it is *rūpaka*<sup>17</sup> but, if it is imposed on the object of comparison owing to the trick employed in the composition of like words which are different in meanings, it is pun.<sup>18</sup> He gives an example for *śleṣa* where the women of cupid are treated as equal to the warriors in a verse though basically they are of different nature meant by the same words in the verse itself.

To sum up, if *upamāna* is imposed on *upameya* and their features

13 Commonly given to both the figures. See Kāvya-lankāra, II. 23 & III 16

14 . . .yugapat upamānopameyayorḥ. —Ibid III, 15

15 Upamaiva tīrobhūtabhedā rūpakamucyate | —Kāvya-darśa, II. 66

16 Rājamaṇsopabhogārhaṇa bhramaraprārthya sourabhaṇi |  
Sakhī vaktrāmbujamudaraṇi taveti śliṣṭarūpakaṇi || —Ibid 82

17 Upamānenopameyasya guṇasāmānyāttatvārope rūpakam  
—Kāvya-lankārasūtravṛtti, IV. iii, 6

18 Sadharmeṣu tanitraprayoge śleṣaḥ. —Ibid 7

are stated in different words, it is *rūpaka*; and words, if possess more meanings than one owing to their different capabilities, it is *śleṣālankāra*.<sup>19</sup>

#### (4) PUN AND YAMAKA

Nāmisādhū in his commentary on the *Kāvyaṭīkāra* interprets the word *yugapat* found in Rudraṭa's definition of *śleṣa* that this word is used to set aside *yamakas* from pun.<sup>20</sup> The word *yugapat* is already seen used by Bhāmaha to show how *śleṣa* is distinct from *rūpaka*.

The word *yamaka* is resolved as *yamau dvau samajātāu tatpratīkṛtiḥ*<sup>21</sup> and means the occurrence of words of the same letters twice. Bharata knew it and called *śabdābhyāsa*.<sup>22</sup> repetition of words. We find pun when a word, occurring only once, split or unsplit, gives more than one meaning as found in *māṇṣāda* or in *soma*. But in *yamaka*, as it is defined throughout,<sup>23</sup> different words composed of the same letters so as to be pronounced alike, more than once, are to come out with different meanings. For example:

*Vikāśamīyurjagatīsamārgaṇāḥ*  
*vikāśamīyurjagatīsamārgaṇāḥ* ।  
*Vikāśamīyurjagatīsamārgaṇāḥ*  
*vikāśamīyurjagatīsamārgaṇāḥ* ॥<sup>24</sup>

The four *pādas* of this stanza are pronounced alike but they are of quite different words and they mean – the arrows of Arjuna spread

19 See *Kamaṣa Kāvyaṭīkāra* by Dr. K. Krishnamoorthy P. 55, fn. 14

20 *Yugapatpadagrahaṇāt mahāyamakādīnām śleṣatvaniṣṛtiḥ*. Com. to IV. 1

21 *Alaṅkāraśāstra* by Dr. R. S. Hira P. 69.

22 *Nāṭyaśāstra*, XVI. 59

23 E.g. (i) By Bhāmaha: *Tulyakṛtānāṁ bhūmānāmabhidheyaiḥ parasparam* ।  
*Varpānām yaḥ punarvādo yamakam tannigadyate* ॥

—*Kāvyaṭīkāra*, II. 17

(ii) By Maṇmata: *Arthe sati arthabhinānāṁ varṣānāṁ sa punaḥ*  
*śrutiḥ yamakam*.

—*Kāvyaaprakāśa*, IX, 83

24 *Kirātārjunīya*, XV. 52

all the where; Śiva's arrows were broken; the hosts of the destroyer of the demon were astonished and to witness the battle between Lord Śiva and ascetic Arjuna the devotees of Śiva were assembled in the sky respectively.

Pun may possess the element of splitting of words as found in *nakṣatrāṇi gatārcīmāi* but the same pronunciation is not repeated in it as seen in the above example of *yamaka*.

*Yamaka* requires special effort both on the poet's part and on the part of the men of taste. So, poets are warned against employing them in a good piece of literature where suggestive sense is predominant, even if they are capable of.<sup>25</sup> But on the contrary pun promotes suggestive sense and expresses some other figures<sup>26</sup> like *virodhābhāsa* as found in the description of Mahākāla<sup>27</sup> and in the following stanza respectively:

*San̄krāntavar̄ṇāntaragādhisūnoḥ*  
*Sam̄parkapuṇyāḍṭva rāmabhadraḥ ।*  
*Kṣatrakramātpippaladaṇḍayogyaḥ*  
*Palāśadaṇḍādṛtapāṇirāsīt ॥<sup>28</sup>*

The latter half of this stanza means to us that Rāmabhadra, a celibate boy belonging to a warrior-race, who is expected to hold in his hand a stick of fig-tree is holding a Palāśa-stick. The Palāśa-stick is meant for a brahmin boy. Pun has brought an apparent contradiction here. The phrase *palāśadaṇḍādṛtapāṇiḥ* denotes the intended meaning that the hands of Rāma are eager to punish the demons. Thus, pun imposes a contradiction here and makes the idea artistic.

25 Dhvanyātmabhūte śrūgāre yamakādi nibandhanam ।  
 Śaktāvapī pramāditvaṁ vipra.ambhe viśeṣataḥ ॥ —Dhvanyāloka, II, 15  
 and in the vṛtti: Yamakādinām - yamakaprakāraṇām.

26 Yatra śabdaśaktyā sākeśa.āṅkāraṇtaraṁ vācyam satpratibhāsat sa sarvaḥ śleṣaviṣayaḥ. Yatra tu sāmartyāśkāptaṁ vācyavyatiriktaṁ vyaṅgyamevāṅkāraṇtaraṁ prakāśate sa dhvanarvīṣayaḥ. Ibid Vṛtti to 21

27 See the fn. No. 84 in the first chapter above.

28 Caṁpūrāmāyaṇa; Bālakāṇḍa, 49

## (5) PUN AND SAMĀSOKTI

In pun different substantives, relevant or irrelevant as the case may be, are introduced by a word with paronomastic attributes qualifying each of them; but in *samāsokti* other substantives are unexpressed<sup>29</sup> and, are so irrelevant, which are only hinted at with the help of paronomastic attributes. Ruyyaka and Maṅkhuka find it necessary to throw light on the word, *śliṣṭaiḥ*<sup>30</sup> occurring in Maṃmata's definition of *samāsokti* and write *viśeṣaṇasāmya*.<sup>31</sup> Here is a beautiful stanza quoted by many rhetoricians including Anandavardhana:

*Upodharāgeṇa vilolatārakam tathā grhītam  
śaśinā niśāmukham 1*

*Yathā samastam timirāṃśukam tayā puro'pl-  
rāgāḍgalitam na lakṣitam 11*

Here, pun does not play on the substantives, *śaśin* and *niśāmu-  
kha*-the moon and the twilight. But all other words that are employed to convey the attributes of the moon-rise, the relevant subject under description, possess double-entendre and thereby suggest the dalliance of two lovers which is irrelevant or *aprasuta*.

(6) THE COMMON ELEMENT IN THE  
DEFINITIONS OF PUN

Even though, the process of thinking on pun certainly differed from time to time yet, the common element, conspicuous to us in the definitions of pun made by different rhetoricians through ages is —*śleṣālankāra* exists where word or an apparent single word expresses more than one meaning followed by a single predicate relevant to

29 Prakṛtadharmamātrasya upādāne tu samāsoktereṇa viṣayah.

—Jagannātha in Rasagaṅgādhara, II.

30 Paroktirbhedakaiḥ śliṣṭaiḥ samāsoktiḥ.

—Kāvyaṇṇakāśa, X. 97

31 *Viśeṣaṇānāṃ sāmānyāt aprasūtasya gathyaive samāsoktiḥ.*

*Viśeṣyasyāpi sāmānye dvayorupādāne śleṣaḥ.*

—Ruyyaka in Alaṅkārasarvasva: sūtras; 32, 34

*Viśeṣyasyāpi sāmānye śleṣaprāpteh...*

—Maṅkhuka in vṛtti.

each of them simultaneously. So far as Bhāmaha's definition of pun is concerned, bearing in mind the infancy of the formation of pun as a concept, we have to condone the inadequate nature therein because it allows certain substantives to express single meaning. If the attributes of *upamāna* by nature, actions and synonyms, he thinks are absolutely applicable to *upameya* pun is said to be prevailing.<sup>32</sup> the *upamāna* and the *upameya* may be expressed by different words. In his example cited to illustrate pun the compound word *jaladadantinah*,<sup>33</sup> unlike the words *soma* and *māniṣāda*, is a *dvandva*-compound; here, the meanings, clouds and elephants, are expressed by different explicit words- *jalada* and *dantinah*. We notice that in all his three varieties<sup>34</sup> of pun the *upamāna* and the *upameya* are expressed in separate words-*mārgadrumāḥ* and *mahāntaḥ*,<sup>35</sup> *surājānaḥ* and *ghanāḥ*,<sup>36</sup> *ivaṁ* (*rājā*) and the *udanvan*<sup>37</sup> respectively for *sahakti*, *upamā* and *hetu* types of pun. Though, Daṇḍin treats such instances as *śliṣṭarūpaka*, *śliṣṭārthadīpaka*, *śliṣṭopamā* and so on and thereby suggests that Bhāmaha's idea of pun is inadequate, yet, his conception of pun owes its allegiance to that of Bhāmaha undoubtedly.

The manner in which Daṇḍin defines pun suits its adequate nature and the later rhetoricians find no better way than to reproduce the same in their own tongue. The phrase *ekarūpānvitam vacaḥ* of Daṇḍin to express *anekārtha*<sup>38</sup> is *tantraprayoga*<sup>39</sup> to Vāmana, *ekaprayatnoccārya*<sup>40</sup> to Udbhaṭa, *suśliṣṭakliṣṭavividhapadasandhi*:

32 See fn. No. 12 above.

33 Śīkarām̐bhomasṭjaḥ tuṅgāḥ jaladadantinah |  
Ityatra meghakarīṇāṁ nirdeśaḥ kriyate samān | —Kāvyaśāṅkārā, III, 16

34 Tatsahoktyupamāhetunirdeśāt trividham yathā || —Ibid 17

35 Chāyāvanto gatavyālāḥ svāroḥāḥ phaladāyinaḥ |  
Mārgadrumā mahāntasca parçāmeva bhūṭaye || —Ibid 18

36 Unnatā lokadayitā mahāntaḥ prājyavarīṇaḥ |  
Śamayanti kṣetastāpanāḥ surājāno ghanā iva || —Ibid 19

37 Ratnavattvādagādhatvāt svamaryādāvilāḥghanāt |  
Bahusatvāśrayatvācca sadṛśastvamudanvatā || —Ibid 20

38 Śliṣṭamīṣṭamanekārthamekarūpānvitam vacaḥ —Kāvyaśāṅkārā, II 310

39 Sadharmeṣu tantraprayoge śleṣaḥ. —Kāvyaśāṅkārāsūtravṛtti, IV. iii. 7

40 Ekaprayatnoccāryāṇāṁ tacchāyāṅgaiva bibhratām |  
—Kāvyaśāṅkārāśārasaṅgraha, IV. 9

*yugapadanekam vākyaṃ*<sup>41</sup> to Rudraṭa, *padenaikena*<sup>42</sup> to Bhoja, *vācyabhedena bhinnā yat yugapat bhāṣaṇasprśaḥ* and *ekasmin vākye anekārthatā* to Mammata,<sup>43</sup> *padaistaireva bhinnairvā vaktyekameva hi*<sup>44</sup> to Vāgbhaṭa, *viśeṣyasyāpi sāmānya*<sup>45</sup> to Ruṣyaḥ and to Vidyādhara,<sup>46</sup> *śliṣṭaiḥ padaiḥ anekārthābhidhāna*,<sup>47</sup> to Viśvanātha, *nāndr-thasamśrayaḥ*<sup>48</sup> to Appayya Dīkṣita and *śrutyāikayā anekārthaprati-pādanam*<sup>49</sup> to Jagannātha.

In Daṇḍin's examples of both *abhinnaṭya* and *bhinnaṭya*, the word *rājā* means the king and the moon as well: both the *upameya* and the *upamāna* are expressed by a single word. The relevant attributes in relation to both show how they are liked<sup>50</sup> and how they are troublesome<sup>51</sup> and are expressed by the remaining words simulataneously. However, a subject and any of its adjectives qualifying may stand vice-versa as we find in the following stanza:

*Mahābhṛdbhūrikāṭakaḥ tejasvī niyatodayaḥ |*  
*Dakṣaḥ prajāpatiścāsit swāmī śaktidharaśca saḥ ||*<sup>52</sup>

- 41 Vaktum samarthamārtham suśliṣṭākliṣṭavividhe padasandhi |  
Yugapadanekam vākyaṃ yatra vidhiyeta sa śleṣaḥ ||  
—Kāvyaśālikāra, IV. 1
- 42 Śleṣo'nekārthakathanam padenaikena kathyate |  
Padakriyākārakaḥ syāt bhinnābhinnaiḥ sa śaḍvidhaḥ ||  
—Sarasvatīkaṭṭhābharaṇa, IV. 5
- 43 Kāvyaṭyākāśa, IX. 84 and X. 96
- 44 Padaiḥ .hi. Anekamārtham yatrāsau śleṣa ityucyate yathā.  
—Vāgbhaṭaśālikāra, IV. 127
- 45 Viśeṣyasyāpi sāmānye dvayorvopādāne śleṣaḥ.  
—Alaṅkārasarvasva: Sūtra 34
- 46 Yatra viśeṣyaviśeṣaṇasāmānyam sa śleṣaḥ.  
—Ekāvalī, VIII. 26
- 47 Śliṣṭaiḥ padairanekārthābhidhāne śleṣa lpyate |  
Varṇapratyayaśālikāraṇam prakṛtyoḥ padayorapi || —Sāhityadarpaṇa, X. 11.
- 48 .śleṣo varṇyavarṇyobhayaśritāḥ.  
—Kūvalayaṇanda - 64
- 49 Śleṣaḥ. - Rasagaṅgādhara; Dvitiyamānaṇam.
- 50 Asāvudayamārūḍhaḥ kāntimān raktamaṇḍalaḥ |  
Rājā harati lokasya hṛdayam mṛdubiḥhkaraiḥ || —Kāvyaśālikāra, II. 311
- 51 Doṣākareṇa sambadhnannakṣatrapathavartinaḥ |  
Rājā pradoṣo māmitthamapriyam kim na bādhyate || —Ibid 312
- 52 Daṇḍin has given this stanza as an example of *avirodhiśleṣa*. Ibid 321

Here, the word *mahābhṛt* if is taken to mean a king under description the word *dakṣaḥ* and *prajāpatiḥ* stand to qualify the king along with other adjectives; but, if we take *dakṣaḥ prajāpatiḥ* as the subject under description the word *mahābhṛt* qualifies him that he was a king; and because of their mutual substitutable features as adjectives the words, though different to mean different subjects, constitute a pun as defined by Daṇḍin and others.

### (7) THE NATURE OF WORDS IN PUN

The way in which punning words are analysed is paved by Daṇḍin for the forth-coming thinkers. *Śliṣṭam*, he mentioned, occurs with two types of words, not split and split *abhinnapada* and *bhinnapada*.<sup>53</sup> He explained them with words *rājā* and *nakṣa-  
trapatha*. The word *rājā* is a double -entendre, meaning the king and the moon and it is not split; whereas, the word *nakṣatrapatha* as a whole means *sky* and if split as *na + kṣatrapatha*, it means *not  
befitting a warrior*.

Udbhaṭa's analytical mind proceeds further. His intention of expanding these two aspects aroused tumult among the later rhetoricians. His novel use of words *ekaprayatnocarya* and *tacchāyā*, corresponding to *abhinnapada*, and *bhinnapada* respectively tends towards grammatical<sup>54</sup> accuracy and hints at his effort to be more precise than his predecessors. What Udbhaṭa means is expanded in brief by his renowned commentator, Bhaṭṭendurāja who writes up *arthabhedena tāvat śabdā bhidyanta iti bhaṭṭodhaṭasya  
siddhāntaḥ*;<sup>55</sup> and both are proved pale in times ahead.

So far as *abhinnapada* is concerned the above said grammatical

53 Tada**bhinnapada**m **bhinnapada**prāyamiti dvividhā || —Kāvyādarśa, II. 310

54 (i) Yesām **halsva**prayatnādñām sāmyam....

—Laghuvṛtti to IV. 50: Kāvyaśāstrakāśasārasaṅgraha.

(ii) *Prayatna* grammatically means efforts of articulation. *Āsyaprayatna*, as it is called so, is of *ābhyantara* and *bāhya*-internal and external: *Catvāra ābhyantarāḥ prayatnāḥ... spaṣṭatā, īgatspaṣṭatā, samvartatā, vivartatā ceti...* kāśikā to Pāṇini-sūtra, I. i. 9.

55 In *Laghuvṛtti*. It corresponds to the grammarians' view: — *Tridhā śabdā  
bhidyante rūpataḥ, svarūpataḥ arthataśca*.



phrase is not acceptable. As Śrīvidyācakravartin, a commentator on the Kāvya prakāśa exposes, Maṃmata accepts this in case of words of the same pronunciation but orthographically different.<sup>56</sup> The *Alaṅkārasarvasva*, though agrees with Indurāja's explanation, yet, opines that as regards *abhinnapadaśleṣa* the grammatical inference is not necessary and it substitutes here the image of *ekavṛntagataphaladvayanyāya*<sup>57</sup> for the dictum *arthabhedāt śabdabhedah*; and it is reasonable because here the process of suggestion of two meanings is a poetic one. *Candrikā*,<sup>58</sup> a commentary on the *Rasa-gaṅgādhara* while explaining the summarizing function of all such views made by Jagannātha remarks that it is hardly reasonable to talk of two words in *abhaṅgaśleṣa* as per the dictum *yāvanti pravṛt-tinimittāni tāvantaḥ śabdāḥ* as there is no orthographical change possible. The commentator gives an example: *tvāmanīśam sa hariḥ pātu* where the word *hariḥ* remains unchanged in both the meanings, Viṣṇu and Sūrya. The word *bhāsvatkarā*<sup>59</sup> given by Udbhaṭa himself means the rays of the sun as well as the shining arms (of Pārvati) without making any change in the pronunciational effort.

The word *tacchāyā* employed by Udbhaṭa with every care corresponds to *bhinnapada* of Daṇḍin and to this extent Maṃmata has nothing to dispute nor he has any objection with the theory that Indurāja propounds, - *words are regarded different due to the difference of meaning*. It is because in *bhinnapadaśleṣa* different words are coalesced and pronounced alike in different expressions as seen in the phrase *nakṣatrapatha*. We shall take another example from

56 *Arthabhedena śabdabhedā iti darśane*—Kāvya prakāśa vṛtti to IX. 84  
& ... *eka eva śabdo nānārthapratipāḍane prabhavātīti kathaḥ, vācyaḥ* *arthabhedāt śabdabhedah*. . . *Tadūtrayaṃ śabdabhedah*—Saṃpradāyaprakāśinī.

57 *Yadyapi arthabhedāt śabdabhedā iti darśane raktacchadarmāḥ ityādāvapi śabdāśrīto'yaṃ tathāpyaupapattikātvāt atra śabdabhedasya pratīteḥ ekatāvasāyānnāsti śabdabhedah*. . . *ekavṛntagataphaladvayanyāyena arthadvayasya śabdaśleṣatvaṃ*.—Sarvasva.

58 Sanskrit commentary by Pt. Śrī Madhavanubhūṭa Jīḥ.

59 In *Svayaṃ ca pallavātāmrahāsvatkaravirāḥinī* I  
*Prabhātasandhyevāśvopaphalalubdhe hitapradā* II

—(kum.) Kāvyaśāṅkārasārāṅgrāha, IV. 13

the verse of Udbhaṭa, *asvāpaphalalubdhehitapradā*<sup>60</sup> which, if resolved as *a+su+āpa+phalalubdhe ihitapradā* means (Pārvatī is) a bestower of desired objects which are not easily available to one who longs for them and, if resolved as *svāpasya phale na lubdhāḥ ye teṣu hitapradā* means (the Dawn is) a bestower of benefits to those who are not mad after sleep. Hereafter, controversy arises between Udbhaṭa and Maṃmaṭa in stating the manner of the words-splitting. In such cases of different expressions, Udbhaṭa states, the function of words-splitting occurs through some changes in accents, efforts and such other attributes<sup>61</sup>. Bhaṭṭendurāja in his *Laghuvr̥tti* explains the accentual functions in detail in all the three stanzas given to illustrate pun by Udbhaṭa. Scholars like Kuntaka have followed him here without any discussion whatsoever.<sup>62</sup> But Maṃmaṭa refutes the statement and the explanation on the very face by quoting a contradictory dictum *kāvyamārge svaro na ganyate*. It suffices him to say that the words are coalesced<sup>63</sup> and pronounced simultaneously. However the *Alaṅkārasarvasva* upholds the view of Bhaṭṭodbhaṭa<sup>64</sup>. But in the point of fact what Maṃmaṭa views is absolutely reasonable and ipso facto, the later scholars like Viśvanātha do not mention this aspect in their theory of pun nevertheless they discuss while dealing with what their predecessors said just as *iha kecidāhuḥ...yatrodātīdī svarabhedāt bhinnaprayatnoccāryatvena...*<sup>65</sup> and so on.

60 Ibid.

61 Svaritādiguṇairbhinnairbandhaḥ śliṣṭamihocyate ||  
—Kāvyālaṅkārasārasaṅgraha, IV. 9

62 *Sa eva svarādīdharmanāmudātīdīnāmānyatvād bhidyate.*  
—Vakroktijīviata, III. 44 vṛtti (Dr. K. Krishnamoorthy edn. Karnataka Uni. 1977)

63 ...yat yugapat uccāraṇena śliṣṭanti bhinnam svarūpaṃ hnuvate..  
—Kāvyaprakāśa, IX. 84 vṛtti.

64 Tatrodātīdī svarabhedāt prayatnabhedāt ca śabdānyatve śabdaśleṣaḥ.  
—Sarvasva.

65 Lokanāthaśarmā in his commentary on *Sāhityadarpaṇa* proves Viśvanātha's unwillingness in accepting *svaritādibhedā*:

*Bhinnau vijātiyau bāhyābhyantaraprayatnena bhinnau...ekaprayatnoccāraṇe ekavīdharavarasyaiva sambhavāt...nāvākyakamiti bhāvah...—Lakṣmī Vyākhyā.*

*bhava*, *avayava*, *tatva* and *virodhābhāsa*.<sup>74</sup> A comparative study between the *Kāvyaadarśa* and the *Kāvyaālankāra*, in this respect, proves that Rudraṭa has only systematically compiled the scattered varieties of pun found in the former work treated in different contexts, i.e., while mentioning *abhinnaśleṣa*, *śleṣamūlavirodha*, *śleṣāviddhārthāntaranyāsa* and so on.

Both, Udbhata and Rudraṭa are one to view that pun produces an impression of any other *alankāra*, may be simile, metaphor or any other figure of speech pertaining to sense. Therefore, pun, verbal as well as semantic, is an *arthālankāra* to both these thinkers.<sup>75</sup>

The Dhvanikāra does not talk on this aspect of *śleṣa* though he deals with the scope of pun in detail because he concentrates himself mainly in distinguishing pun and suggestive sense.<sup>76</sup> But from his rival scholar, Mahimabhaṭṭa we can ascertain that he thinks only of the two kinds of experience of pun,<sup>77</sup> viz., *śabdaśleṣa* and *arthāśleṣa*. The founder of the Vakrokti-theory mentions pun under *vākyavakratā*.<sup>78</sup> He approves what Udbhata meant and adds one more kind to the two kinds of pun already established and calls it *ubhayaśleṣa*.<sup>79</sup>

Maṇmata, the unparalleled popular poetic thinker<sup>80</sup> readily accepts the terms *śabdaśleṣa* and *arthāśleṣa*; but, at the same time he

74 Vide ibid. 2.

75 For detail see chapter III further.

76 *Nanu śabdakṛtyā yatrārihāntaraṁ prakāśate sa yadi dhvaneḥ prakāraḥ ucyate tadidānīm śleṣasya viśaya evāpakṛtaḥ syāt, nāpakṛta ityāha...*

—Dhvan. II. 21 (introducing)

77 *Sa cāyam dvividhaḥ śleṣaḥ śabdārthaviśayatayā ucyate.*

—Vyaktiviveka, II. 82-84 (Introducing)

78 *Tadekaśabdavācyaṭvarthayordhāryate dvayoḥ; Śleṣābhidhāno'laṅkāraḥ tādr̥gvācakavācyaṭ.*

—Vakroktijivita, III. 44 (Dr. Krishnamoorthy's edn. K.U.D. 1977)

79 *Yah śrutisāmānyāt sa iva anubhūyate asau tādr̥gucyate Punah sa eva svarādīdharmanām... anyatvād bhidyate... Yatraikasmin kvacidvākyai-kadeśe, tadekaśabdavācyaṭvarṁ dvayoḥ.. Atah tribhīḥ.. arthāśleṣaḥ, śabdaśleṣaḥ, ubhayaśleṣa itī.*

—Ibid, vṛtti.

80 Vide the Foreword by G. S. Mahajani to Dr. R. C. Dwivedi's "The Poetic Light"

finds fault with the concept of *arthasleṣa* as propounded by Bhaṭṭo-  
dbhaṭa and as approved by Rudraṭa as well. He states the adequate  
nature of *śabdaśleṣa* logically. He modifies the *arthasleṣa* of  
Udbhaṭa and calls it *abhaṅgaśleṣa*<sup>81</sup>; further, he includes it in the  
list of *śabdaśleṣa* of Rudraṭa, as the ninth variety.<sup>82</sup> In the stanza,

“Yo'sakṛt paragoṭrāṇāṃ pakṣacchedakṣaṇakramah;  
Śatakoṭīdatām bibhṛat vibudhendrah sa rājate.”

given by him to illustrate this point, both the king and Lord Indra  
are praised by paronomastic words *gotra*, *pakṣa*, *śatakoṭī* and  
*vibudhendra* which are not split but mean race as well as mountain,  
party as well as wing, hundreds of crores as well as thunderbolt and  
foremost of the learned men as well as Lord Indra respectively.  
He accepts Rudraṭa's eight reasonable divisions of *śabdaśleṣa* and  
calls *sabhaṅgaśleṣa*<sup>83</sup>. Both these *abhaṅgaśleṣa* and *sabhaṅgaśleṣa*  
are the two categories of *śabdaśleṣa* to Maṃmata<sup>84</sup> and, as he thinks,  
they constitute only *śabdālaṅkāra*. He takes a clue from Udbhaṭa  
and Rudraṭa themselves who included even *śabdaśleṣa*, of their  
own concept to the list of *arthālaṅkāras*<sup>85</sup> and refers to Rudraṭa's  
defensive way of giving an analogy of *upamā* and *samuccaya* to  
prove *śleṣa* as solely *arthālaṅkāra* and attacks them by asking why,  
if the case being so, they had not brought *anuprāsa* and *yamaka*  
under the pervue of figures of sense<sup>86</sup>. Thus, Maṃmata refutes

81 *Svayam ca pallavātānvabhāsvatara....* iti abhaṅga śleṣaḥ.

—Kāvyaṭīkā, IX. 85 vṛtti.

82 *Bhedābhāvāt prakṛtyādeḥ bhedo'pi navamo bhavet ||*

—Kāvyaṭīkā, IX. 85

83 *Vide .... bhinnam svarūpam hnuvate & Prabhāsaśāstrīyevāsvāpa....* iti sab-  
haṅgaśleṣaḥ.—Vṛtti to 84th and 85th kārīkas of Kāvyaṭīkā, IX.

84 *...dvāvapi śabdaikasamāśrayau iti dvayorapi śabdaśleṣatvamupapannam.*  
*Na tu ādyasya arthaśleṣatvam.*—Ibid.

85 *Śabdaśleṣo'rihasleṣasceṇ dvividho'pyayam arthālaṅkāramadhye gopyito'nyai-*  
*riti kathamayam śabdālaṅkārah? &. Śabdaśleṣa iti cocyate arthālaṅkāra-*  
*madhye ca lukṣyate iti ko'yam mayam?*—Ibid.

86 *V.de Rudraṭa's Kāvyaśālikāra, IV. 32 & Arthamukhaprekṣitvamepām śabdā-*  
*nāmīti cet', anuprāsādānāmapi tathāivei te'pyarthālaṅkārah kim nocyante?*

—Kāvyaṭīkā, vṛtti to 85

to consider the principle of the support and the supported (*āśrayā-śrayibhāva*). His explanatory reasoning makes it clear that either a blemish or an excellence or a figure of speech, if appears in com-  
presence of certain word or words, as the case may be, and if it is not persistent by the use of substituting words to those already employed, it is verbal; e.g. if the words *sūryakirāṇa* and *nidrā* are substituted to the words *bhāsvatara* and *svāpa* the pun there disappears. If pun persists even in absence of the particular word or words, as the case may be, i.e. bears change of words (*śabdapari-vṛttisahatva*), it is called that of sense<sup>87</sup>. In the verse given by Maṃmaṭa to show *arthasāṅga*, *stokenonnatimāyāti*... even if we substitute the word *alpena* to the word *stokena* pun persists still. Similarly, the word *trijagadratna* found in Udbhaṭa's verse certainly can be substituted with words like *alaukikaratnam* and the sense, we find, no changed. But Udbhaṭa, as Indurāja interpretes, treats this word as equal to the word *bhāsvatara*. Certain words in a particular context cannot be substituted with synonymous words as seen in the description of the king, Vibhākara<sup>88</sup>. The word *vibhākara* also means the sun and the attributes if qualify both, it is *arthasāṅga* to Maṃmaṭa, which, according to him, should be mentioned in the list of *arthālaṅkāras*. Thus, Maṃmaṭa takes the principle of *anvaya* and *vyatireka* to test whether a pun belongs to word or to sense even after accepting that a figure belongs to that in which it abides<sup>89</sup>.

Next work to deal with pun remarkably is the *Alaṅkārasarvasva* wherein Ruṃyaka and Maṅkhuka<sup>90</sup> uphold the notion of

87 *Doṣagūḍhalaṅkāraṇāṁ śabdārthagatatvena yo vibhāgaḥ so'nvayavyatirekābhyāmeva vyavatiṣṭhate . . . atra śleṣastu sa viṣayaḥ yatra śabdapari-vartane'pi na śleṣatvakhyaṇam*. -Ibid.

88 Vide explanatory stanza No. 425 in the X chapter of the *Kāvya-prakāśa*.

89 Yo'laṅkāro yadāśritaḥ sa tadalaṅkāraḥ ityapi kalpanāyām anvayavyatirekaiḥ avasyāśrayitavyau... -Ibid, 141, vṛtti.

90 The authorship of the vṛtti in *Alaṅkārasarvasva* is ascribed to Maṅkhuka: Vide *Alaṅkārasarvasva*, Kāśī Sanskrita granthamālā, 206: Bhoomikā PP 6-15, edited by Revā Prasād Dwivedi. Some other scholars opine that Maṅkhuka had edited and altered the vṛtti. -Vide Dr. P. V. Kāpe's *History of Sanskrit Poetics* PP 277-78

*śabdaśleṣa* and *arthaśleṣa* of Udbhaṭa and accept Kuntaka's one more kind of experience of pun- *ubhayaśleṣa*. In the verse given as an example<sup>91</sup>, the word *raktacchadatvam* means *of red petals* as well as *of red garments* and it is not split; likewise, the word *puṣpeṣu* means *of flowers* as well as *of ladies* and the word *rucim* means *beauty* as well as *interest* but not split: whereas, the phrase *nālaṁ jalaiḥ saṅgataṁ* means *on the stalk in the water* if not split; and if split as *na + alaṁ jadaiḥ saṅgataṁ* it means *not in the company of stupid persons*. The *Alaṅkārasarvasva* points out that the former two are the case of *arthaśleṣa* and the latter is the case of *śabdaśleṣa*. And, as the two varieties are brought in a single stanza, it is an example of *ubhayaśleṣa*<sup>92</sup> also.

It seems strange that the *Alaṅkārasarvasva* treats pun on the line of Udbhaṭa's idea not only by mentioning the nature of words-splitting through accents, efforts etc. but also by modifying and confirming Udbhaṭa's idea of *arthaśleṣa* exclusively as *arthālaṅkāra* neglecting the point of objection that Maṁmaṭa raised logically in this context. It holds *abhaṅgaśleṣa* pertaining to word also as *arthālaṅkāra*; because, we find the words *puṣpeṣu* and *rucim* which stand for *arthālaṅkāra* to the *Alaṅkārasarvasva*, if substituted with *sumanassu* and *śobhām* respectively lose their punning capacity. Somehow, it agrees Maṁmaṭa's treatment of Udbhaṭa's *śabdaśleṣa* and confirms that it is solely verbal. And thus, here, the author of the *Alaṅkārasarvasva* differs from Udbhaṭa. According to the analogical process of the *Alaṅkārasarvasva*, in the case of the words *raktacchadatvam* and the like, i.e., in *abhaṅgaśleṣa*, both the word and its meaning are meant to beautify the sense as an ornament to its bearer just as seen every where; and, here, it prefers once

91 Raktacchadatvam vikacā vahanto  
nālaṁ jalaiḥ saṅgataṁādadānaḥ

Nirasya puṣpeṣu rucim samagrām  
padmā virejuḥ śramaṇā yathaiṣa ||

In this stanza the lotuses and the monks are described simultaneously.

92 . . . śabdāntubhayaśleṣatvena vartamānatvāt trividhaḥ . . . śabdaśleṣaḥ yatra  
prāyeṇa padabhaṅgo bhavati.

Arthaśleṣastu yatra svarādi bhedo nāsti. Saṅkalanayā tu ubhayaśleṣaḥ.  
*Alaṅkārasarvasva*: vṛtti to 34th sūtra.

again, like Rudrata, to *āśrayāśrayibhāva*-the principle of the support and the supported<sup>93</sup> rather than the principle of *anvaya* and *vyatireka*. However, there is a remarkable and even reasonable contribution of the *Alaṅkārasarvasva* to this aspect of pun and that is applying *ekavṛntagataphaladvayanyāya* and *jatukāṣṭhanyāya*-the maxims of *two fruits in a single stem* and *lacquered wood* to *abhaṅgaśleṣa* and *sabhaṅgaśleṣa* respectively.

Jayadeva gives three varieties of pun, viz., *khaṇḍaśleṣa*, *bhaṅgaśleṣa* and *arthaśleṣa*<sup>94</sup> where the former two correspond with *śabdaśleṣa* of his predecessors. Just as Bhoja and Vāgbhaṭa<sup>95</sup> he too does not go deep into the process of verbal pun and semantic pun as well.

Viśvanātha, at the very outset, accepts the eight types of *śabdaśleṣa* as propounded by Rudrata and as accepted by Maṃmaṭa. Unlike the *Kāvya-prakāśa* his *Sāhityadarpaṇa* does not mention *abhaṅgaśleṣa* as the ninth type of *śabdaśleṣa* but follows the *Alaṅkārasarvasva*, of course in different sense altogether, and speaks of verbal pun falling under three categories, viz., *sabhaṅga*, *abhaṅga* and *ubhayālaṅkāra*<sup>96</sup>. Viśvanātha rummages the views of both, that of *Udbhaṭa-school* and that of Maṃmaṭa as regards conferring pun either to word or to sense and prefers to follow the latter by accepting the principle of *śabdaparivṛttsahatva* only as a means to decide whether a pun is verbal or semantic and he denies the prin-

93 *Alaṅkāryālaṅkāraṇabhāvasya* .lokavadāśrayāśrayibhāvenopapattēh . . & pūrvatra anvayavyatirekābhyāṃ śabdahetukatvāt śabdālaṅkāramiti cet, na āśrayāśrayibhāvenālaṅkāratvasya lokavad vyavasthānāt. —Ibid.

94 Vide Candrālōka: V Mayūkha: from 63rd onwords.

95 Bhoja simply mentions, of course, with due examples, six varieties of pun including *abhinnapada* and *bhinnapada*. The remaining ones are *abhinnakṛiyā*, *bhinnakṛiyā*, *abhinnakāraka* and *bhinnakāraka*. —Vide Śṛṅgāraprakāśa, X chapter. & Vāgbhaṭa speaks of '*tatpadaśleṣa*' and '*bhinnapadaśleṣa*' where the former corresponds to *abhinnapadaśleṣa*. —Vide Vāgbhaṭālaṅkāra IV. 127-129.

96 Varṇapratyayaśiṅgānām prakṛtyoh padayorapi; śleṣādvibhaktivacana-bhāṣāṇāmaṣṭadhā ca saḥ; Punastridhā sabhaṅgo'thābhaṅgastadubhaya-tmakah. —Sāhityadarpaṇa, X. 11-12.

ciple of *the support and the supported* as it leads to the fallacy of unwarrantable pervasive nature (*ativyāpti*) by including even alliteration and the like among the *arthālaṅkāras* because they also concern meaning through their capacity of stimulating the intended sense<sup>97</sup>,

We find Appayya Dixita, another extremist, criticizing Maṃmaṭa and Ruṃyaka as well, who goes back to Daṇḍin's two categories of pun -*bhinnapada* and *abhinnapada* by calling them *sabhaṅgaśleṣa* and *abhaṅgaśleṣa* and upholds Udbhaṭa's view that both these are *arthālaṅkāras* exclusively<sup>98</sup>.

Jagannātha reviews<sup>99</sup> all the three views of Udbhaṭa, Maṃmaṭa and Ruṃyaka and agrees with Maṃmaṭa. He finds pun in two categories -*anekadharmapuraskāreṇa* and *ekadharmapuraskāreṇa*. In the first, many meanings are expressed through a single pronunciation and in the second one expressed meaning is found conveying more than one sense. The first category is considered of two types, viz., *sabhaṅga* and *abhaṅga*-pun where words are split and pun where words are not split which correspond to the nine types of *śabdaśleṣālaṅkāra* of Maṃmaṭa while the second category makes the third type of pun which is purely based on sense and which corresponds to Maṃmaṭa's concept of pun pertaining to sense<sup>100</sup>.

In my opinion, we should act as per the maxim of *the swan and the milk* and we should take for granted the concept of *bhinnapada*

97 Arthamukhapreṣitayā cārthālaṅkāratve'nuprāsādīnāmapī rasādīparatve-nārthamukhapreṣitayārthālaṅkāratvaprasaṅgaḥ . . . . arthālaṅkāratvam śabdaparivartane'p. na śleṣatvakhaṇḍanā . . . —Ibid.

98 Tatra Sabhaṅgaśleṣaḥ śabdālaṅkāraḥ abhaṅgaśleṣastu arthālaṅkāra iti kecit. Ubhayamapī śabdālaṅkāra ityanye. Ubhayamapī arthālaṅkāra iti svābhuprāyaḥ. —Kuvalayananda, vṛtti to 65

99 So'yaṁ śleṣaḥ sabhaṅgo'bhaṅgaścārthālaṅkāra evetyauddhaṭaḥ. Ubhāvapyetau śabdālaṅkarau . . . . itītyastivarthālaṅkāraḥ . . . . iti Maṃmaṭabhaṭaḥ. Sa tu . . . . iti alaṅkārasarvasvakāradīyaḥ. —Rasagaṅgādhara. II

100 Tatrēdyāḥ sabhaṅgaḥ dvitīyohyabhaṅga itī vadanti. Tatrīyastu śudhaḥ —Ibid



and *abhinnapada* of Daṇḍin, the terms *śabdaśleṣa* and *arthaśleṣa* of Udbhaṭa, the eight divisions of *śabdaśleṣa* of Rudraṭa along with its ninth division as mentioned by Maṃmaṭa, the two maxims, viz., *lac and wood* and *two fruits in one stem* as proposed by the Alaṅkārasarvasva to *śabhaṅgaśleṣa* and *abhaṅgaśleṣa* respectively and finally, the concept of *śabdaśleṣa* and *arthaśleṣa* of the Maṃmaṭa-School.

### (9) THE OBJECTS OF PUN RELEVANT AND IRRELEVANT

Ruyyaka finds no better way than to point out the nature of the expressive senses in a pun whether relevant or irrelevant, which his predecessors, including Maṃmaṭa had not conspicuously dealt with. His definition of pun *Viśeṣyasyāpi sāmye dvayorvopādāne śleṣaḥ* requires the definition of *samāsokti*, of his own *viśeṣanānām sāmāyādaprastutasya gaṇyatve samāsoktiḥ* to convey us its complete meaning including the objects of pun. In *samāsokti*, owing to the paronomastic attributes, an irrelevant object which is unexpressed, is suggested. Pun is the next stage where two objects, relevant as well as irrelevant are expressed simulataneously through the punning words even with substantives. The vṛtti, here, explains that the two objects under description may be both relevant or both irrelevant or relevant and irrelevant as well<sup>101</sup>.

Relevance and irrelevance are decided with reference to a given context that a reader finds to have been defined suggestively by a writer. Sensible poets never use words that paronomastically (or suggestively) convey thoroughly irrelevant meanings; what is called *irrelevance* in a context is nothing but the absence of direct qualitative reference to an object of description; and on almost all occasions it serves the purpose of comparison of the object mainly dealt with. When a reader happens to be a man of powerful imagination and of manifold experience he finds that nothing is totally irrelevant under all circumstances.

101 *Taira dvayoh prākaraṇikayoh aprākaraṇikayoh prākaraṇikāprākaraṇikayorvā śliṣṭapadopanibandhe śleṣaḥ*. —Alaṅkārasarvasva: sūtra, 34-vṛtti.

In the verse *yena dhvastamanobhavana*<sup>102</sup> both Umādhava and Mādhava are relevant under description because the words here shape themselves to express the two persons as well as their attributes such as *the destroyer of cupid* etc. as regards Lord Śiva and *the destroyer of the demon Śakaṭa* etc. as regards Lord Viṣṇu.

In the case of pun where both irrelevant objects are expressed the words denoting the object of comparison under description drive themselves to denote another object of comparison followed by the paronomastic nature of words which express attributes pertaining to each of the objects simultaneously. For example:

*Nītānāmākulībhāvam lubdhairbhūriśīṭmukhaiḥ |*  
*Sadṛśe vanavṛddhānām kamalānām tadīkṣaṇe. ||*

In this verse the objects under description, viz., the eyes of the lady, because of the eye-lashes, appear like lotuses grown up in water (*vanavṛddhānām*) which are afflicted by the countless greedy bees. And the standard of comparison still proceeds further through the words *vanavṛddhānām kamalānām* to mean that the eyes of the lady appear like those of deers (*kamalānām*) grown up in forest, which are afflicted by a number of arrows of the hunters; and further, once again, with the compound word *tadīkṣaṇe* added to the word *kamalānām* the standard of comparison itself becomes the object of comparison as well, because, here, it means that the eyes of the deer are similar to lotuses followed by the paronomastic attributes. Here, as the *vṛtti* points out,<sup>103</sup> because of the two standards of comparison—the lotuses and the eyes of deer which are expressed directly, it is a pun possessing both irrelevant objects in the given context.

102 *Yena dhvastamanobhavana balīṭhāyāḥ purāstrākṛto Yoścodvṛttabhujān-  
gahāraṇalayo gaṇḍāḥ co yo'dhārayat |*

*Yasyābhūṣaṇakīmaṇḍalānāṁ itī śrutvāṁ ca nāmāmarūḥ Pāyātsa svayaman-  
dhakakṣayakaraḥ tvāṁ sarvado mādhavaḥ ||*

—Atra hariharayordvayorapi prākaraṇikatvaṁ. —Ibid

103 *Padmānām mṛgaṇām copamānatvādaprākaraṇikatvaṁ.*

—Ibid.

In the verse *svecchopajātaviṣayo'pi*<sup>104</sup>, the object under description is a vain-master and the expressive sense applying to him is a relevant one. He is compared to Manobhava (cupid) who is here the irrelevant one and all the words including *īśvaradurvidagdhāḥ* express paronomastically the attributes qualifying him. Here, we are to note that the noun qualified (Manobhava) is not paronomastic; or else, it would be the case of *śabdaśaktimūladhvani*<sup>105</sup>

We may find here Bhāmaha being justified by Ruyyaka for, in all of his three types of pun, viz., *sahokti*, *upamā* and *hetunirdeśa* the two objects under description are expressed in different words—*mārgadrūmāḥ* and *mahāntaḥ*, *surājānaḥ* and *ghanāḥ*, *tvaṁ* (the king) and *udarvan*<sup>106</sup> respectively where the trees by the road-side, the good kings and the king respectively are relevant objects under description who are similar to great persons, clouds and the sea respectively which are irrelevant objects under description in the given context.

Next comes Vidyādhara who accepts only the first two categories, of pun viz., *prākaraṇika* and *aprākaraṇika*; and the third one, he holds, is not of pun but of *śabdaśaktimūladhvani*<sup>107</sup>. As an example of pun possessing both objects relevant, he gives a stanza<sup>108</sup> where

- 104 *Svecchopajātaviṣayo'pi na yāti vaktuḥ*  
*Dakṣi mārgaśatataitca dadāti dukkhaḥ*  
*Mohāt samākṣipati jvitaṁapyakāṇḍe*  
*Kakṣaṁ manobhava īśvaradurvidagdhāḥ ||*

—Ibid, quoted from the Harṣacarita—II.

According to Dr. P. V. Kane this stanza denotes a third meaning also applying to Lord Śiva. —Vide notes to the Harṣacarita edited by him: Motilal publication. But the Alaṅkārasarvasva takes only two meanings explained above: *īśvaramanobhavayoḥ prākaraṇikāprākaraṇikatvaṁ*.

- 105 *Tṛtīyastu prakāro viśeṣaṇasādhya eya bhavati. Viśeṣyasāmye tu artha-prakaraṇādinnā vācyārthanīyame arthāntaragatadhvanervīṣayoḥ syāt. —Ibid*
- 106 Vide Bhāmaha's Kāvyaśālikā, III. 18 20
- 107 *Ayam prākaraṇikayoreva aprākaraṇikayoreva vā abhūdeyatvena bhavanna dvaivīdhyamatikrāmāti.... prakṛtāprakṛtagocare tu ubhayaśāmye dhvaniḥ eva na śleṣa ityāhuḥ* —Ekāvali, VIII. 26. vṛtti.
- 108 *Kandarpodayamāśrayadbhiraśasaiḥ kāntārasaṁprāpitaiḥ*  
*Śatvatsānucaraiḥ prabhūtakanakattunīgakeṣayairbhūṣitaiḥ |*  
*Rājan vīra ṛṣiśiṃha deva bhavato mitraiḥ samastairapi*  
*Prāpyante nana citramatrayugapat tīstāḥ parśobhātayaḥ ||* —Ibid.

the king Nṛsiṃha's friends and enemies as well, are connected with the context through the euphonic combination in the phrase *bhavato mitraiḥ* which is split as *bhavataḥ mitraiḥ* and *bhavataḥ amitraiḥ* as well, and the remaining words express paronomastically the king's liberality and bravery towards them respectively. The stanza<sup>109</sup>, given for pun possessing both the objects irrelevant means mainly the lustre of the sword, under description, that conquers Vibhāvasu. Pun plays on the word *vibhāvasu* and it expresses fire as well as the sun and the remaining words except *bhavatastejaḥ* express double-entendre referring to both these irrelevant objects. The phrase *bhavatastejaḥ*, stands common to all the three objects as it is.

Vidyādhara calls the third category of the *Alaṅkārasarvasva*, viz., *prākaraṇikāprākaraṇika* not as pun but as suggestive sense based on the verbal power. Here, he thinks, the words denoting the qualified-*viśeṣya* are similar to the words denoting attributes in conveying double-entendre and that the context does not require at all. To explain, he gives a stanza:

*Hiraṇyakaśīpukṣetradānadarśitavismayaḥ |*  
*Na kasya ślāghanīyo'si narasiṃha jagatpate ||*

where the word *narasiṃha* denoting the qualified is subjected to pun and it means the god Narasiṃha also who had torn the heart of the demon, Hiraṇyakaśipu; whereas, the poet intends to praise the king -the best of all men who causes wonder by giving gifts of gold, food and lands. No doubt this stanza, as it is, conveys the suggestive sense that Vidyādhara thinks of. But such an instance is not the case of *prākaraṇikāprākaraṇika* what Ruyyaka meant. Because in the stanza *svecchopajāta...*, quoted by him the word *manobhava* expresses single meaning only. In my opinion, the same stanza that Vidyādhara gives, if read as,

*Hiraṇyakaśīpukṣetradānadarśitavismayaḥ |*  
*Nṛsiṃhasaḍṛśo'si tvam ślāghyaḥ kasya na bhūpate ||*

109 *Nijakarakalitasvāham kṣephāślesopaniṣtamāhātmyam |*  
*Harimāramānamardana bhavatastejo vibhāvasuḥ jayati. ||*

—Ibid

suits the third category of Ruyyaka and therefore the category *prākaraṇīkāprākaraṇika* exists undoubtedly.

With certain changes in the concept of pun Appayya Dixita accepts it in all the three categories of Ruyyaka and Mañkhuka by calling them *varṇya*, *avarṇya* and *ubhaya*<sup>110</sup>. They are called *prakṛtānekaviśayaḥ*, *aprakṛtānekaviśayaḥ* and *prakṛtāprakṛtāneka viśayaḥ* respectively. He takes the phrase *sarvadamādhavaḥ*<sup>111</sup> to explain *prakṛtānekaviśayaśleṣa* and gives another example ...*pūtanāmāraṇakhyātaḥ*...<sup>112</sup> where words split as *pūtanāmā + raṇakhyātaḥ*.. to mean Rāma on the one hand and *pūtanā + mārānakhyātaḥ*..to mean Kṛṣṇa on the other. To *aprakṛtānekaviśayaśleṣa* he gives an example of the face of a damsel which is compared to a lotus. The word *abja* in the phrase *abjena tvanmukham tulyam harimāhitasaktinā* means also the moon; thus, it possesses two irrelevant objects. And to make it clear, he quotes the verse. *Nītānāmākulībhāvam*....given in the *Alaṅkārasarvasva* itself. Further, he gives an example of the *ubhayaśleṣa*. The phrase *uccaradbhūrikīlālaḥ tūbhe vāhinīpatiḥ* which would have been an example of *śabdaśaktimūladhvani* to the Mammata-school, is given by Appayya Dixita to illustrate the *prakṛtāprakṛtaśleṣa* where the meaning pertaining to the wounded general is relevant under description and the meaning pertaining to the sea-rise denotes the irrelevant object. To strengthen this idea of his *ubhayaśleṣa* he quotes the verse *Asāvudayanārūḍhaḥ*... which is mentioned by Daṇḍin to explain *abhinnapadaśleṣa*. However, the examples given by Appayya Dixita to illustrate this *ubhayaśleṣa* and his method of proving it is criticized by Jagannātha Paṇḍita.

Classification of pun into these three categories is approved by Jagannātha Paṇḍita also. To explain the first one in all the three varieties, viz., *sabhaśaśleṣa*, *abhaśaśleṣa* and *arthaśleṣa*

110 Nānārthasamāśrayaḥ śleṣo varṇyavarṇyobhayaśrītaḥ |

—Kūvalayaśānda, 64.

111 Sarvadamādhavaḥ pāyāsa yo'gaḥśāradīdharat ||

—Ibid

112 Trītaḥ kākodaro yeta droghāpi karuṣātmanā |

Pūtanāmāraṇakhyātaḥ sa me'stu śaraṇaḥ prabhuḥ ||

—Ibid. vṛtti.

he gives three stanzas orderly where words express two meanings simultaneously applicable to both the objects such as the treasure and the lotus in verse *saṁbhūtyartham sakalajagato...*<sup>113</sup> praised at a time. To explain the second one he gives a verse,

*Harikarasaṅgādhikam ramaṇi yāpyatularāgasamvalitā |*  
*Sundari tavānanāgre kamalābhā vigalitapratibhā ||*

where the word *kamalābhā* means the beauty of Lakṣmī and the beauty of lotus which are irrelevant because the object under description is the face of a damsel. Further, he quotes a stanza<sup>114</sup> to show the third category of pun, viz., *prakṛtāprakṛtobhayāśritaśleṣa* where the meaning through paronomastic words applying to Bhīṣma is of a relevant object under description and the meaning denoting the month of Māgha is of irrelevant one. And, here, we can note that the word *māgha*, just as the word *manobhava* found in Maṅkhuka's quotation, is not subjected to double-entendre. Therefore, it cannot be the case of a suggestive sense and it is the pun of the third category only.<sup>115</sup>

The examples given by Appayya Dixita for the third category of pun and his endeavour in proving them relevant to the topic concerned seems strange to scholars like Jagannātha Paṇḍita<sup>116</sup>. In the phrase *uccaradbhūrikālah śuśubhe vāhinīpatiḥ* even the compound-word *vāhinīpatiḥ* which denotes the substantive under description is paronomastic. Appayya Dixita points out that Maṇmata and his followers consider such a case as that of *śabdasa-*

113 *Saṁbhūtyartham sakalajagato viṣṇuṇābhiprapannam*  
*Yannānam sa tribhuvanagururvedanāho viriñcib |*  
*Dhycyam dbanyālibhiratitarikā svaprakāśavarūpam*  
*Padmākhyam tatkimapi lalitāṁ vastu vastuṣṭaye'stu ||* -Rasagaṅgādhara, II

114 *Alaṁ himāṁ paridṛṣṭvāgātraḥ samāpitaḥ phālgunāsāṅgamena |*  
*Aryantamākāṅkṣitakṣṇavarimā bhīṣma mahātmājanī-māghatulyaḥ ||* Ibid

115 *Vīṣeṣavācakaśyaiva śliṣṭatvaṁ na vīṣeṣavācakaśya. Tathā'tve tu śabda-*  
*śaktimūlādhaniruccheda eva syāt.*

*Vīṣeṣamātrabhīṣṭatāyāmapī prakṛtāprakṛtadharmīyārupādāne eva śleṣaḥ.*  
—Ibid.

116 Vid. *Śleṣasaraḥ* in the *Alaṅkāraṁahārāḥ*. pp. 179-181.

*ktimūladhvani*-suggestive sense through the word-power<sup>117</sup>. What the poet intends here is the praise of a general but not the sea. Maṃmata views that where the *prakaraṇa* or the context restricts the expressive power of words which, even though, owing to their paronomastic nature, are capable of expressing an *asambaddhārtha* or an irrelevant idea there it is the said type of *Dhvani* and the suggestive sense is to help avoid the incoherence<sup>118</sup>. He gives a stanza<sup>119</sup> where the word *kara* means the hand of a good king whom the poet intends to praise; but, the expressive power is not exhausted and it denotes the trunk of an elephant of a good species as well. The context does not require the second meaning; yet it is conveyed and not through indicative sense because the primary sense is compatible here; and therefore, according to Maṃmata it is suggested<sup>120</sup>.

Appayya Dixita opines that Maṃmata has failed to understand the *Dhvanikāra* properly. According to him Ānandavardhana means that in such cases where an *asambaddhārtha* is expressed owing to the denotative power of words, it should be taken as the standard of comparison-*upamāna*; then the relevant idea shall be the object of comparison-*upameya* and the resultant is the simile suggested, which makes the pun striking. To get further clarification we can see the following stanza quoted by Ānandavardhana himself:

*Dattānandāḥ prajānām samucitasamayūkṛṣṭasṛṣṭaiḥpayobhiḥ  
Pūrvāḥṇe viprakīrṇā dīpti dīpti vīramatyahni saṃhārabhājah |  
Dīptātmārdīrghaduḥkṣaprabhāvabhāvabhayodanavaduttāranīvaḥ  
Gāvo vaḥ pāvanānām paramaparimitām prītimutpādayantu ||*

117 *Yadatra prakṛtīprakṛtaśleṣodḥaraṇe śabdāsaktimūladhvantmtcchanti  
prāñcaḥ....* —Kuvālayānanda, 65. vṛtti

118 *Anekārthasya śabdasya vācakatve nīyantrite |  
Sahyogādyaśleṣārthadhīkṛdyāpṛtirañjanāt ||* —Kāvyaaprakāśa, II. 19.

119 *Bhaadrātmāno dīradhīrohatanorvīśāla-  
Vāhīonnateḥ kṛtāḥīmukhasaṃgrahasya |  
Yaryānupaplutagatēḥ paravārāṇasya  
Dānāmbusekasubhagaḥ salataḥ karo'bhūt ||*

120 *Iti haṁ sahyogādibhīrarthāntarābhīdhāyakatve nivārito'pyanekārthasya  
śabdasya yat kvacidarthāntarapratipādanam tatra nābhīdhā nīyamanāt  
tasyāḥ, na ca lakṣaṇā mukhyārthabādhādyabhāvāt, api vyañjanam vyañja-  
nameva vyāpāraḥ.* —Ibid vṛtti.

This stanza is from the *Sūryaśataka* of Mayūra. Here the poet intends to describe the sun-rays. The word *gāvaḥ* denoting the substantive means cows also; and all other words express attributes pertaining to both paronomastically. As Appayya Dixita understands the Dhvanikāra, the second meaning which is restricted by the context, becomes valid and striking if it is taken as *upamāna* to feel a simile that is suggested<sup>121</sup>. In such a case, as he thinks, we cannot say that the suggestive sense conveys the irrelevant idea because the expressive power of words itself is competent for it soon after the intended meaning is grasped<sup>122</sup>. One can notice that here Appayya Dixita is influenced by Mahimabhaṭṭa for whom a word possesses no other power except the expressive power<sup>123</sup>. Moreover, as he means the Dhvani-theory, the expressive sense itself cannot be the suggestive sense as the latter is more striking than the former<sup>124</sup> because the former sense loses its primary significance and stands to illuminate<sup>125</sup> the object intended. Dixita thinks that here if Mañmata's view is agreed upon, as Ruyyaka and his followers did, it is nothing but to heighten the position of the *vācyārtha* itself to that of *vyangyārtha*<sup>126</sup>. He takes the verse

121 *Ēṣu udāharāṇeṣu śabdāśaktyā prakāśamāne satyaprākaraṇike'rīhāntare vākyasya asambaddhārthābhīdhāyitvaṁ mā prāsāngikādditi aprākaraṇikā-prākaraṇikārthayoḥ upamānopameyabhāvaḥ kalpayitavyaḥ sāmānyyādityar-thākāipto'yaṁ śleṣaḥ na śabdopārūḍha itī vibhīna eva śleṣādanusvānopa-mavyaṅgyasya dhvanīrvicayaḥ.* —Dhvanyāloka, II. 21 vṛtti

122 Cf. : *Yatra tu śabdāśaktyā sāmānyyākṛiptaṁ vācyavyatīrīktaṁ vyāṅgya-mevāntakārāntaraṁ prakāśate sa dhvanīrvicayaḥ* —Dhvn. II. 21. vṛtti and *..aprakṛīārthasyāpi śabdāśaktyā pratipādyasyābhīdheyatvāvātyaḥ bhāvena vyaktyanapekṣaḥ* —Kuvālayānanda, 65. vṛtti.

123 *Śabdasya abhūdā śaktivyatīrekeṇa śaktyantarānabhyupagamāt.* —Vyaktiviveka, I. 100 vṛtti.

124 *Yatra vācyātīkṣi vyāṅgyaṁ sa dhvanīḥ.* —Cittamānāśā, Prāraṁbhaprakaraṇa.

& Cf. *Yatrārthaḥ śabdo vā samarthamapasarjaṁ kṛtqivārthau |*  
*Vyāṅktaḥ kāvyaviśeṣaḥ sa dhvanīrīti sūtrībhīḥ kṛtitaḥ ||* —Dhvn. I. 13.

125 *Ālokārthi yathā dīpaśīkhāyām yatnavāñjanaḥ |*  
*Tadupāyatayā tadvaḍartha vācye tadādrtaḥ ||* —Dhvanyāloka, I. 9.

126 *Na ca etāvātā tasya vyāṅgyatvaṁ. Śaktyā pratipādyamāne sarvathāiva vyaktyanapekṣaḥ.* —Kuvālayānanda, 65. vṛtti

& Cf. *Vastuḍvaye ca śabdāśaktyā pratipādyamāne śleṣaḥ.*  
—Dhvanyāloka, II. 21. vṛtti



*Asāvudayamārādhaḥ*.. quoted by Daṇḍin for mutual justification. He proposes the term *gūḍhaśleṣa* on a par with the term *ākṣiptaśleṣa* of Ānandavardhana in such cases where the second meaning is conveyed after the relevant meaning is grasped<sup>127</sup>.

Jagannātha is the ardent follower of Maṃmata. He is not ready to accept the idea of the two stages of expressive sense where relevant and irrelevant substantives are denoted by the paronomastic verbal power. He argues that the process of the denotation of two meanings either must be a simultaneous function as found in *Sarvadamādhavaḥ*.. or must be in an order of expression and suggestion if the irrelevant is felt in gap<sup>128</sup>. Here, Jagannātha may be strengthened with Kuntaka's idea also that the other meaning is suggested through the remembrance of similar-sounding words<sup>129</sup>. To ridicule Appayya Dixita and his proposal of *gūḍhaśleṣa* he gives an example of a phrase, as said by a pupil of a brahmin, *Jaiminīyamalam dhatte resanāyāmayam dvijaḥ* where it is nothing but nuisance to accept two meanings as expressed senses. The context confines us to mean that the brahmin is well-versed in the Jaimini-school of thought; because a disciple cannot say that his teacher keeps Jaimini's filth on his tongue. Here this phrase suggests in the second stage through the word-power only that the teacher is a versatile scholar in the *mīmāṃsā-sāstra* just as what we find suggested in the indication of the phrase *Bhṛnucchiṣṭam jagatsarvam*. Thus, Jagannātha proves that Appayya Dixita is wrong in criticizing Maṃmata and he proclaims that it is Dixita himself who has failed<sup>130</sup> to understand the term *śabdākṣiptālaṅkāra* of the Dhvanikāra.

127 *Paryavastite prakṛtīrthābhūdhanē paścāt sphurati cet, kāmam gūḍhaśleṣa bhavatu.*  
—Kuvālayānanda, 65 vṛtti.

&. Cf. foot-note No. 121 above.

128 *Atha nyāntaraṇam nāṃ prathamam bodhajananamātracā na tu cara mamapi ... Na. Prathamam hi aprakṛtīrthabodhasya ajananameva kasya hetoh?*  
Rasagāṅgādhara, II.

129 *Tulyaśabdasmṛterarthah tasmādanyaḥ pratyate.*  
—Vakroktivivāda, III. 47 (Dr. K. K.'s edn., K. U. D. 1977)

130 See the taunt here: *Kathamāyusmatā samarthitah?* and *..gūḍhaśleṣo'stu iti tadapi garbhadraveṇa galitah.*  
—Ibid.

## (10) PUN AND TULYAYOGITĀ

If a comparison is suggested<sup>131</sup> between two objects, both relevant or both irrelevant owing to certain common element it is called *equal pairing*-the figure *tulyayogitā*<sup>132</sup>. We are to note that the words here denoting the subjects under description are not paronomastic unlike what we find in pun of both these categories, viz., *prākaraṇikaśleṣa* and *aprākaraṇikaśleṣa*<sup>133</sup>. But, however, the words denoting the attributes may be paronomastic. For example:

*Sajjātapatraprakarāñcitāni samudvahanī sphuṭapāṭalatvaṃ |*  
*Vikasvarāṇyarkakaraprabhāvāddināni padmāni ca vṛddhimūyukā ||*

Here the words *dīnāni* and *padmāni* which denote the substantives, the days and the lotuses, are not paronomastic. But the phrase *sajjātapatraprakarāñcitāni* is of double-entendre. If it is resolved as *sajjātāni ātapatrāni* . . . it means that they are dressed with the multitudes of the umbrellas opened and if resolved as *sadbhiḥ jātaiḥ patraprakaraṇiḥ añcitāni* it means that they are decorated with abundant good leaves as confined to the days and the lotuses respectively. The remaining words *sphuṭapāṭalatvaṃ* etc. are not paronomastic. Both days and the lotuses with their single character of expanding are relevant pertaining to the description of the summer.

See an example for paronomastic words confining to the attributes in *aprastuta* type of the figure *equal pairing*:

131 If a comparison is explicitly conveyed it is *upamā* where the object of comparison is *prastuta* and the standard of comparison is *aprastuta*. Cf. *Yatprākaraṇikāḥ tadapeyaḥ, . . . aprākaraṇikāḥ tu tathāvidhamevopamānaḥ*. --Laghuvṛtti commenting on *upamā*.

132 *Aupāhyasya garhyatve padātluagatatvena prastutānāmuprastutājñānāḥ sāmānadharmābhisambandhe tulyayogitā*. --Alaṅkārasarvasva, sūtra 24. This definition is clearer than that of Kāvya prakāśa; Cf. *Nīyatānāḥ saṅgraddharmaḥ sāmānāḥ tulyayogitā*. --X, 104.

133 *Viśeṣyagata śleṣatvasya tasyāṇi (tulyayogitāyāṇi) abhāvāt*.  
--Ekavālī, VIII, 26 vṛtti.

*Tvayi pūkasāsanasame śāsati sakalāṁ  
vasundharūvalayāṁ ।*

*Vipine vaiṛtvadhūnāṁ varṣanti vilo-  
canāni ca dināni ॥*

Here the word *varṣanti* means *shed tears* as pertaining to the eyes of the wives of the enemies of the king and if it is resolved as *varṣa-  
ṇāṁ kurvanti* confined to the word *dināni* it means that the days of the said ladies pass like years. Here both the objects, the eyes and the days of the ladies, are irrelevant because thereby the poet is praising a king.

## CHAPTER III

### THE PROVINCE OF PUN IN RELATION TO OTHER ALĀṆKĀRAS

The province of pun, as an *alāṅkāra*, in relation to other *alāṅkāras* has become a serious topic for discussion from Udbhaṭa onwards. Vāmana and his predecessors did not bother for the province, scope and function of pun. They satisfied themselves in simply defining and illustrating its nature with a few examples. Udbhaṭa thinks its province for the first time and views that pun generates an image of some other *alāṅkāra*<sup>1</sup> invariably. He feels it proper to focus our attention at its vitality and its predominant nature wherever it occurs. He illustrates pun with three examples where it is accompanied with simile, metaphor and apparent contradiction respectively. His wellknown commentator, Praśāharendurāja explains that in the verse *svayaṁ ca pallavātmra*<sup>2</sup> pun is prominent and simile, as the consequent product of pun, stands subordinately because the common attributes of the *upamāna* and the *upameya*—*Prabhātasandhyā* and *Pāravatī* are denoted by the paronomastic words which enliven the denotative term *iva*. Here, the simile fails to exist if the words *bhāsvatikara* and *rvāpa* are replaced<sup>3</sup> by *sūryakirāṇa* and *nidrā*. In the verse, *Indukāntamukhī*... the word *trijagadratna*, as the context demands, means that Pārvatī is the best one in the three worlds and it is further implied that she possesses the characters of the best possible jewel also. The words, here, paronomastically denote the attributes pertaining to both these subjects; therefore, as Indurāja explains, pun produces an image of metaphor<sup>4</sup>. Likewise, according to him, in the verse

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1 Alāṅkārantaragatāṁ pratibhāṁ janayatpadaib |

—Kāvyaalāṅkārasārasaṅgraha, IV. 10

2 Vide the topic *ŚABDAŚLEṢA AND ARTHAŚLEṢA* above in the II chapter.

3 .Iva śabdaśca upamānopameyabhāvaṁ dyotayati. Śabdavyatirekeṇa tu sādharmaṇo dharmo'rthādhikaraṇo'ra na vidyate. Tena neyamupamā api tu śleṣaḥ upamāpratibhotpattibhotuḥ. —Laghuvṛtti.

4 Yadātvaaau bhagavati rūpakapratibhotpattiḥ bandhanena śleṣeṇa... Ibid.

*Apārijātavārtāpi*... the punning words if replaced by *avairajātavārtā* etc. the *virodha* is lost; so, here too, the predominant figure is pun which stands as the cause of the impression of the apparent contradiction<sup>5</sup>.

Thus, Indurāja exposes the idea of Udbhaṭa that the other *alaṅkāras* which are understood through the medium of pun are to assign their charm ultimately to pun only as they owe their allegiance to it<sup>6</sup>. He interpretes that Udbhaṭa holds pun as an invalidator of other figures, wherever it occurs, to maintain its existence for it cannot come alone whereas, the other figures like simile can manifest themselves without the touch of pun<sup>7</sup>.

Rudraṭa goes a step forward and holds that pun generally comes with some or the other figure and therefore, it causes *saṅkara*-commixture. The only exception, he thinks, where pun is free from other figures, is with *bhāṣāśleṣa*, i.e., pun where words are construed differently in different languages<sup>8</sup>. His idea that pun causes *commixture* is made crystal clear by his renowned commentator Nāmiśādhu<sup>9</sup>. For Rudraṭa pun is not merely predominant where it occurs but it has got a very striking nature of gracing other figures also. Especially, *simile* and *conjunction* become unusually charming through pun<sup>10</sup>:

*Vasudhāmāhitasurūjitanirūgamanā bhavāṁśca varṣāśca |*  
*Suracitavarōhavapuṣastava ca hareścopama ghaṭate ||*

Here, in the first half of this stanza given by Rudraṭa himself a king is praised in a par with the rains through paronomastic words.

5 . . . virodhapratibhāhetor aparasyāpi.

—Ibid.

6 Alaṅkāraṅtarāṅgāmatra pratibhāmātrārāṁ na tu padabandha .tyarthah. —Ibid.

7 Atah ananānavakāśatvāt svaviṣaye alaṅkāraṅtarāṅgyapodyante teṣāṁ viṣayāntare sāvakāśatvāt.

—Ibid.

8 Bhāṣāśleṣavihinārāṁ sprāṭi prāyaḥ anyamāpyālaṅkāraṁ |

—Rudraṭa's Kāvyaālaṅkāra, IV. 31

9 Śleṣasya aupamīyādibhiḥ saba saṅkaro bhavātītyarthah.

—Com. to above said phrase.

10 Dhatte vacitryamayam sutarāmupamāsamuccayayoh ||

—R.'s Kāvyaālaṅkāra, IV. 31

The king is the protector of wealth and fame as well (*vasudhāma + hita*); the rains are honoured by the earth (*vasudhayā mahitah*); the king is unconquered even by gods (*suraiḥ ajitah*) and he is free from passion (*nirāgaṁ manah yasya Śah*); the rains come in the form of beautiful water<sup>11</sup> (*suṣṭhu rājitaṁ nirāgaṁmanam yāsu*). Then in the second half of the verse the king is compared to Lord Hari through the punning words. The king supports war arranged with every care (*suṣṭhu racitaṁ āhavaṁ puṣṇāti iti*) while Lord Hari is in the form of a boar covered by gods (*suraiḥ citam varāhavapuḥ yasya saḥ*). Rudraṭa has given this example to show the function of pun by producing *conjunction* and *simile* between two subjects which are quite dissimilar in nature and thereby he proves the predominant position of pun in relation to other figures. Ānanda-vardhana gives his consent<sup>12</sup> that where two ideas are simultaneously communicated by the virtue of the equivocal words employed, i.e., either of them if is not suggested one, there it is nothing but pun itself.<sup>13</sup>

*Tasyā vināpi hāreṇa nisargādeva hāriṇau |*  
*Janayāmāsatuḥ kasya vismayam na payodharau ||*

Without even a single necklace the lady, here under description, is adorned with two necklaces. How? The contradiction is only apparent one. Pun comes to help and plays on the word *hāriṇau* to mean attractive. Here, along with the figure apparent contradiction a *vyabhicārībhāva* called *vismaya* also is expressed. But the Dhvanikāra, in the line of Udbhaṭa, clearly mentions that the predominant figure is pun<sup>14</sup> only. In the same way, he gives some

11 Mentioning more than one cause to accomplish certain result which is accomplished by a single cause is called *samuccayālankāra*. Cf.-

*So'yaṁ samuccayaḥ syādyatrāneko'rthoḥ ekasāmānyah |*

—R.'s Kāvyaśālikāra, VIII. 103

12 Cf. Revāprasāda Dwivedi's remark found in the Alankārasarvasva (K.S.S. 206) PP. 363-364.

13 Yatra śabdaśaktiḥ sāksādalanakārāntaram vācyam satpratibhāsate sa sarvaḥ śleṣaviṣayaḥ. —Dhvanyāloka, II. 21. vṛtti.

14 Atra śpāgaravyabhicārī vismayākhyo bhāvaḥ sāksādvirodhālankāraśca pratibhāsata iti virodhaocchāyānugrahiṇaḥ śleṣasyāyama viṣayaḥ. —Ibid

other examples where pun produces the impressions of figures like *vyattreka*. Thus, he supports Ucbhaṭa's stand.

Mahimabhaṭṭa echoes the same. He makes it clear that wherever double-entendre is employed to imply some other figures it is only pun that expands itself and the other figures fail to invade the province of pun. He asserts that if a word is taken once again to mean even the standard of comparison, there the prominent figure shall be nothing but pun.<sup>15</sup> He criticizes many more poets who bring other figures where pun would have given striking sense all the more. He shows an example where Kālidāsa's extreme love for simile causes the figure *commixture* with metaphor which would have been a beautiful pun. He cites the following stanza:

*Tadanvaye śuddhimati prasūtaḥ śuddhimattaraḥ |*  
*Dilīpa iti rājendurindukṣīranidhāviva ||*<sup>16</sup>

and explains that the metaphor as well as simile spoiled the very poetic charm which would have been pleasing if pun is retained<sup>17</sup> by not using the word 'indu' and the denotative term of simile *iva*; and so the poet has committed a blemish called *vācyāvacana*-not mentioning what ought to be mentioned. Bāṇa is known for the use of pun. Even then, he is not free from the criticism of Mahimabhaṭṭa who selects a sentence from the Harṣacarita, *Bhātravācāryastu dūrādeva dṛṣṭvā rājānaṁ śaśinamiva jalanidhiḥ cacōla* and objects that the word *śaśinam* just repeats the sense which is meant by the punning word *rājānaṁ* itself.<sup>18</sup> Thus, he proves that sometimes pun is the only figure to bring the striking element in poetry. But,

15 Yatra hi yadalaṅkārapratibhānugūṇaśābdoparacitaḥ śleṣaḥ tatratadalaṅkāranibandhaḥ tamevaśleṣamabhivyanakti na tasya viśayamatikrānti. . . śābdasya yadetadupamānābhidhāyitayā dvirupādānaṁ sa śleṣasyaivābhivyaktiḥ. —Vyaktiviveka: Vācyāvacana, P. 395 (K.S.S. 121)

16 Raghuvamśa, L. 12

17 Atra hi śleṣaviśaye rūpakamāsūtritaṁ anādṛtyopamānurāginā kavinaḥ saivopanibaddha. —Ibid P. 393.

18 Atra hi rājaśābda eva ubhayārthatvāt śaśinamāheti śleṣasyāyam viśayo yuktaḥ. —Ibid.

he is not mad after pun. He dislikes to bring it where certain other figure would become appropriate. See the following stanza:

*Alakālikulākīrṇamāraktacchadasundarāṁ |*

*Āmodikarṇikākāntāṁ bhūti te'bjamtvānanāṁ ||*

Here, the curled hair in the form of bees, the charming reddish petal-lips, the ear-ring in the form of stalk—all are capable to hint at the lotus even though the word *abja* is removed. So, he remarks that instead of *prākaraṇikāprākaraṇika* type of pun it would have been *saṁāsokti*<sup>19</sup>.

But, Maṁmaṭa differs altogether from his predecessors in fixing the province of pun. At first, he contradicts Udbhaṭa that it is not pun generating the image of *upamā* in the verse *Svayam ca pallavāśāṁra*... but it is *upamā* that gives an impression of, and dominates over it; it is not pun that produces metaphor in the stanza *Indukāntamukhā*... but, on the contrary, it is metaphor that makes us to feel the double-entendre; and it is not *virodhābhāsa* communicated by paronomasia in the verse *Apārijātavārtāpi*... but it is the apparent contradiction itself that implies the pun<sup>20</sup>. He refers the main feature of simile, i.e., the common property pertaining either to quality or to action or to both between two entities and explains that in the first verse given by Udbhaṭa to illustrate pun there is similar nature of reddishness of the fresh leaf in both, i.e., in the rays of the Dawn and in the hands of Pārvatī. Further, he argues against Rudraṭa's explanation that it is just like what we find in the phrases *Kamalamiva mukham manojhametaḥ kacatitarām*—this face charming like the lotus, is shining much<sup>21</sup> and *Sakalakalam purametajjātaṁ samprati sudhāmubimbamiva*—this city, full of humming voices has become like the disc of the moon, complete with all

19 *Atra hi abjasamucitaviśeṣaṇopādānasāmarthyākṣiptasyābjasyopamāna-bhāvavagamaḥ saṁāsoktereṇa viśayo yukto na śleṣasya.* —Ibid P 391

20 *Na cāyamupamāpratibhotpattibhetuḥ śleṣaḥ api tu śleṣapratibhotpattiheturapamā...api tu śleṣapratibhotpattiheturvirodhaḥ.* —Kāvya prakāśa, IX, 85 (first half) vṛtti

21 Cf. with *Kamalamiva cāruvadanāṁ* . —R. 's Kāvyaśāstra, VIII, 6.



its *digits*<sup>22</sup> where simile is the figure even according to Rudraṭa. Maṃmaṭa expresses anxiety that if such a case, as found in *Svayaṃ ca pallavātāmra*, is denied of *upamā* then there will be no room left for complete simile; because, here, the standard of comparison, the object of comparison, the common attributes and the denotative term—all are present<sup>23</sup>. As he views, in the stanza *Apūrijātavārtāpi*, the second meaning pertaining to the Nandana-garden etc. is only hinted at and not developed<sup>24</sup> because, here, the object under description is Pārvatī. He is not ready even to give equal importance to pun in such cases for he feels that it will be the figure commixture there<sup>25</sup>. He refutes Indurāja who defends Udbhaṭa by stating that pun cannot be alone. According to Maṃmaṭa pun can exist free from other figures. He gives the following example:

*Deva tvameva pātālamāsānām tvaṃ nibandhanam |*  
*Tvaṃ cāmaramarudbhūmireko lokatrayātmakam ||*

This verse means the praise of a king as well as Lord Viṣṇu. The king is an able protector (pātā alam), the centre of fulfilling all desires and the enjoyer of the wind from the chowries whereas Lord Viṣṇu is the Nether-region, the centre of quarters and the Land of gods and the Maruts also; and both embody all the three worlds. Here, according to him, there is pun only and not at all any other figure possible<sup>26</sup>.

In this way, Maṃmaṭa proves that *śleṣa* does not crush the power of other figures; but, on the contrary, it occurs either independently or it is implied by other figures like simile, metaphor, contradiction and so on or it may cause *commixture* if it is not silenced by other figures.

22 Cf. with *Mukhamāpūṇakapolam mrgamadulikhittārdhapatralekham te |*  
*Bhāṭi lasatsukalakalarā sphūṇalāncchanamindubimbamiva. ||*

cited for Kalpitopamā.

—Ibid 14.

23 Upamānopameyasādhāraṇadharmopamāpralipādakānām upādāne pūrṇā.  
—Kāvya prakāśa, X, 78 vṛtti

24 Dvityārthasya pratibhāmātrasya prarohābhāvāt. —Ibid IX. 85 vṛtti.

25 ...Dvayoryoge saṅkara eva. —Ibid.

26 Ityādi śleṣasya upamādyalaṅkāravivikto'sti viśayaḥ. —Ibid.

The Alaṅkārasarvasva observes all the views of Udbhaṭa etc. and Maṁmaṭa as well. Further, it holds that pun denoting both objects relevant as seen in *Sarvadomādhavaḥ pāyāt* as well as pun denoting both objects irrelevant as seen in *Nīlānāmākulībhāvanī*... produces the image of Equal-pairing-the figure *tulyayogitā*; and pun denoting both relevant and irrelevant objects as seen in *Svecchopajīta-viśayo'pi*... generates an impression of *dīpaka*-the figure of illuminator<sup>27</sup>. It strengthens the idea of Udbhaṭa and holds that if the images of other *alaṅkāras*, in such cases of double-entendre, are not ignored pun will have no scope at all; and therefore, here, as Ruyyaka and Maṅkhuka think, the other figures are deemed to be considered subordinate ones<sup>28</sup>. According to them the phrase *sakalakalāraḥ* cited by Maṁmaṭa, as it expresses different meanings if split as *kalakalāraḥ sahitāraḥ* and *sakalābhūḥ kalābhūḥ sahitāraḥ* it is an instance of pun itself and the simile is its product<sup>29</sup>. Thus, they attack Maṁmaṭa taking a clue from himself. They explain that in metaphor found in phrases like *vidvanmānasaharṣa* there are three stages; in the first stage the swan-hood is imposed on the king, in the second stage we are conveyed of the swans in the Mānasa lake; and in the third stage the superimposed metaphorical expression invalidates the pun and the meaning of the word *mānasa* is confined to the mind of the learned only; so, it is called *rūpaka*. And they think, in the verse *Indukāntamukhī*... the third stage is not directly meant. They continue that in *saṁāsokti* the punning aspect is considered subordinated because there is no double-entendre with the word denoting the substantive. Where there is *virodhābhāsa* owing to the paronomastic words the Alaṅkārasarvasva views in favour of Udbhaṭa alone and asserts that pun is the predominant figure as it is responsible for the apparent contradiction.

Viśvanātha deals with this topic by holding the line of Maṁmaṭa. He holds that there is no question of invalidating the punning aspect

27 *Prastutāprastutānāḥ tu dīpakāḥ*.

—Alaṅkārasarvasva.

—Sūtra, 25. cf. *Sakrdvṛttistā dharmasya prakṛtīprakṛtātmanāḥ* |

*Saiva kriyāḥ bahvīḥ kārakasyeti dīpakarḥ* || —Kāvya-prakāśa, X 103.

28 *Tatprate cālaṅkāraṇtarāṅgāṁ uthānamiti nāsti vivikto'sya vṛtayah. Atā eva alaṅkāraṇtarāṅgāṁ bādhitatvāt pratibhānamātreṇa avasthānarāḥ*.

—Alaṅkārasarvasva, sūtra, 34. vṛtti.

29 *Evam ca sakalakalāraḥ... upamāpratibhotpattibhūḥ śloka eva avasyaḥ*—Ibid

in *rūpaka*, *saṃāsokti*, *tulyayogitā* etc. because in all these figures it is lethargic. He mentions even *aprasūtāpraśarṇsā* where something relevant is hinted at through the description of some thing irrelevant. Sometimes this figure, Indirect Eulogy, is seen with pun playing its part on the words denoting attributes only as found in *saṃāsokti* or on the words denoting substantives also as found in *śleṣālankāra*<sup>30</sup>.

*Sahakāraḥ sadāmodo vasantaśrisamanvitaḥ |*

*Samujvalaruciḥ śrīmān prabhūtotkalikākulaḥ ||*

In this stanza there is no double-entendre with the substantive which means the mango tree only. All other words denote the attributes of the said tree on the one hand and the attributes of a bridegroom to a bride on the other.

*Puṁstvādapi pravṛtalet yadi yadyadho'pi*

*Yāyādyadi praṇayane na mahānapi syāt |*

*Abhyuddharettadapi viśvamīṇādrīyaṁ*

*Kenāpi dikprakaṣitā puruṣottamena ||*<sup>31</sup>

The word *puruṣottama* means Lord Viṣṇu on the one hand who took the form of a woman—Mohini to silence the demons, the form of a tortoise and went to the Nether-region and the form of a dwarf to beg Bali intending to rescue the world; and on the other the word *puruṣottama* means some king also who protected the world, i.e., his kingdom by adopting fair or foul means. Thus the ministers convince their king other way round to retain his kingdom by hook or by crook.

Viśvanātha gives another phrase *Sannihitabālāndhakāro bhāsvanmūrtiśca* and explains that here the irrelevant idea pertaining to the sun accompanied with the infant-darkness is not developed but is implied, so it is not pun. He confirms that in pun the two meanings must be of equal status. Unlike Ruyyaka and Maṅkhuka,

30 Vide *Aprasūtāpraśarṇsā* in the *Sāhityadarpaṇa*.

31 Cited from the *Bhallaṭaśataka*.

he considers the verses beginning with *Yena dhvastamanobhavana*, *Nīlānāmākulibhāvam* and *Svecchopajñāvatīṣayao* etc. as the examples of pure pun and says that they are neither associated with *tulyayogitā* nor with *dīpaka*. He is angry and, he objects to say *śleṣa* prevailing in the phrase *sakalakalāṁ*.. and echoes Maṁmata once again that it means nothing but to deny the *pūrṇopamā* itself. He quotes the verse of Rudraṭa—*Sphuṭamarthālaṅkāra*.. and advocates his stand on the point of Rudraṭa himself that even *śabdavādhya*, as good as similarity in qualities and actions, brings simile. He quotes the dictum *prādhānyena hi vyapadeśā bhavanti* (-denominations follow the main factors) and urges persistently to call *upamā* etc. in *sakalakalāṁ* and the like, *virodhābhāsa* in *Sannihitabālāndhakāra*, and so on as main figures and to place pun in subordination to these figures<sup>32</sup>.

Jagannātha Paṇḍita makes a careful survey over all these points whether pun is seen alone and if not, whether it is an invader or subsider in relation to other figures or whether it makes a commixture. However, he respects the Udbhata-school; because, while explaining its stand he points out that the stanza *Deva tvameva pātālāṁ*.. of Maṁmata does possess another figure called Metaphor<sup>33</sup> which makes out the superimposed sense in compound words like *pātālāṁ*. Moreover, he begins to illustrate the idea of this school with a dictum *yena nāprāpte ya ārabhyate sa tasya bādhakaḥ* (-that becomes an invalidator of a phenomenon which cannot exist without that) and thereby makes it clear how Udbhata and his followers thought of pun dispelling other figures when it occurs. He proceeds further with another phrase *Nadīnāṁ sarīrapadam bibhradrājāyaṁ sāgaro yathā*—this king possesses a great treasure of wealth just like the sea that possesses a treasure in the form of the rivers. He says, if it is said that this phrase presents a simile with the denotative term *yathā* and if the denotative term is substituted with *kimu* it will communicate an *utprekṣā* and if substituted

32 Vide *Sahityadarpaṇa*, X. 12 vṛtti.

33 Rūpakasya vātra sphuṭatvāt. Śleṣopasthāpita pātāladyarthasyābhedāropa-mantareṇa lokatrayātmakasya durupapādatvāt -*Rasagaṅgādhara*, II under *śleṣaḥ*.

with *apara* it means a metaphor—it is all wrong; because it is pun that prevails here and the simile etc. are just subsumed under it: if somebody says that it is *upamā* it becomes just as to say that a pearl-oyster, as it is white, is silver<sup>34</sup>.

Next he explains how the Mammata school stressed on the point of the independent existence of *śleṣa*, how it considers pun assisting other figures and how it thinks of pun forming *saṅkara* if it is impossible to decide the impressions of different figures distinctly. However, he feels that in the phrases like *sarvadamādhavaḥ*.. and *padmākhyarṇ tatkimapi lalitārṇ* there is pun alone owing to the fact that the other figures are not at all developed.

Thus, Jagannātha thinks that pun may come unmixed with any other figure and he does not admit any scope for other *alaṅkāras* where there is predominance of pun. He means that *śleṣa* does not snub other *alaṅkāras* and it gives an impression of *saṅkarālaṅkāra* also. It seems absolutely reasonable to agree with Jagannātha's impartial approach.

The province of pun is wide. Many other figures of speech, which are not mentioned so far, are graced with pun in the course of their manifestation. Pun becomes a silent promoter of those figures that are fully developed. Just to show the function of pun in them a few figures are noted below. The figure *apahnuti-concealment*:

*Padme tvannayane smarāmi satataṁ bhāvo bhavatkuntale*  
*Nīle muhyati kiṁ karāmi mahitaiḥ krīto'smi te vibhramarṇ* |  
*Ityutsvapnavaco niśarṇya saruṣū nirbhṛtsito rādhayā*  
*Kṛṣṇastatpcrameva tadvyapadīṣaṇ kṛdāviṭaḥ pātu vaḥ* [35]

The word *padme* in vocative case means goddess Lakṣmi and in accusative case it means the standard of comparison, lotuses, of the eyes of Rādhā. Kṛṣṇa utters in dream regarding his love with

34 Na hi śvāityena śuktau rajatatvaḥ pratiyamānamapi vastuto'sti.—Ibid.

35 Cited in the Kuvalayānanda.

Lakṣmī and he conceals it as soon as he is awakened and objected by Rādhā. He proves that even in his dream he was enjoying the company of Rādhā only.

The figure *atīśayokti*-hyperbole:

*Muñcati muñcati koṣaṁ bhajati ca bhajati*  
*prakaṁpamarivargah |*

*Haṁmīravīra khadḡe tyajati tyajati ca kṣamāmūṣuḥ ||36*

Pun plays on the words *koṣa* and *kṣamā* which mean the case and patience in relation to the sword and they mean the treasure and earth, i.e., kingdom in relation to enemies. It stops to this extent and the hyperbole is felt developed when the poet says that no sooner Haṁmīra's sword leaves the case than the enemies leave their treasure; as the sword shakes so the foes tremble; and when the sword becomes impatient the opponents run away from the earth, (i.e., they die).

The figure *parisaṅkhyā*-exclusion:

*Snehakṣayaḥ pradīpeṣu na svānteṣu natabhruvam ||37*

The women are excluded to the effect of *snehakṣaya* whereas the lamps are subjected to it. This figure, called exclusion, is promoted by the paronomastic word *snehakṣaya* which means exhaustion of love on the one hand and loss of oil on the other.

The figure *asaṅgati*-incongruity:

*Viṣaṁ jaladharaiḥ pītaṁ mūrchatāḥ pathikāṅganāḥ ||38*

Here the cause and the effect, i.e., drinking of poison and fainting are seen in different objects. The said figure is possible owing to the pun on the word *viṣaṁ* which means water also.

36 Ibid.

37 Ibid.

38 Ibid.

The figure *mudrā*-seal<sup>39</sup>:

*Pātu vāsavadattāyo mahāseno'ti vīryavān ।*

*Vatsarājastu nāmnā sasakti yaugandharāyaṇaḥ ॥*

The names of the main characters in the *Pratijñāyugandharāyaṇa* are used by the dramatist so as to praise Śaṇmukhaswāmm whose abode is the Yugandhara mountain, who is called *Vatsarāja* and *Mahāsenā* also, who is endowed with great power and who is honoured by Lord Indra. Here pun is not developed; it stays in the background bringing verbal similarity in a seal-like method to imply the main characters of the plot.

The figure *uttarā*—answer:

*Keḍārapoṣaṇarutāḥ ke khetāḥ kiṃ calaṃ vayas ॥<sup>40</sup>*

Here, the punning words which denote questions themselves convey the answers as soon as they are uttered. To the first question who the persons are indulging in supporting their families the answer points at those who are engaged in looking after the meadows. Next, there are two questions as to what there are flying in the sky and what that is unsteady. Both are answered in one word *vayaḥ*. This word is the plural form of *vi*-a bird and the singular form of *vayas*—the age.

Another example of *uttarālaṅkāra*:

*Kaṃ balavantam na bādhati śitaḥ.*

To the question as to whom, strong as he may be considered, cold-season won't afflict the answer is *kaṃbalavantam*- to one who is protected with a blanket.

The figure *ratnāvalī*-necklace:

*Caturāsyāḥ patirlakṣmyāḥ sarvajñastvaṃ mahipate ॥<sup>41</sup>*

39 Sūcyārthasūcanarṇaḥ mudrā prakṛtārthaparaḥ padaiḥ.

—Ibid.

40 Ibid. see the *Vidagdhamukhamāṇḍanaṃ*.

41 Ibid.

It is the praise of a king. The poet superimposes on him the phenomena of Brahman. Viṣṇu and Maheśvara orderly as the jewels fastened in a necklace. The words are to mainly mean that the king is a wise speaker, rich and a great learned.

The figure *vakrokti* equivoque:

*Muñca mānam dīnam prāptam neha nandī harāntike* ||<sup>42</sup>

The angry wife, knowingly, equivocates the words of similar sounds. The husband asks her to give up anger. He draws her attention at the morn approaching fast. The wife takes the help of verbal pun and twists the words as *mā nandinam muñca* and says that the bull is with Hara but not with her.

Another example where *abhaṅgaśleṣa* assists equivocation:

*Aho kenedrīḥ buddhiḥ dāruṇā tava nirmitā* |

*Triguṇā śrūyate buddhiḥ na tu dārumayī kvacit* ||<sup>43</sup>

Here, the words *dāruṇā* and *triguṇā* are paronomastic. Mind, that consists three attributes, viz., *satva*, *rajas* and *tamas* can be cruel at times. The cruelty is emphasized with the other meaning of the words confining to wood and ropes.

The figure *arthāntaranyāsa*-corroboration:

*Utpādayati lokasya prītim malayamārutaḥ* |

*Namī dākṣiṇyasampannaḥ sarvasya bhavati priyaḥ* ||<sup>44</sup>

The wind coming from the Malaya mountain pleases one and all. The Malaya mountain is in the southern India. So, here, the wind is meant of the south. Pun plays on the word *dākṣiṇyasampannaḥ* and corroborates the meaning, i.e., persons of courteous conduct in the men born in the southern part of the country.

42 Ibid.

43 Ibid. & it is seen in the *Kāvya-prakāśa* etc.

44 Cited by Daṇḍin.



Endless is the list, if continued. But, these examples are enough to familiarize the province and scope of *śleṣālāṅkāra* as related to other figures. No doubt, the entire figurative compositions in Sanskrit may come under the perview of pun that no other figure of speech is capable of. The other figures may occur independently also; but, with pun they become extraordinarily striking. Daṇḍin has rightly recognized this fact. He divides all literary compositions into two categories, viz., natural descriptions and figurative expressions and says that pun graces the latter all the more:

*Śleṣaḥ sarvāsu puṣṇāti prāyo vakroktiṣu śrīyam |*

*Bhinnaṁ dvīdhā svabhāvoktirvakroktiśceti vāṇmayam ||<sup>45</sup>*

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45 Kāvyaḍarsa, II. 363.

## CHAPTER IV

### THE ROLE OF PUN IN CLASSICAL SANSKRIT LITERATURE WITH SELECTED EXAMPLES

*Kim kavestasya kāvyena kim kāṇḍena dhanuṣmataḥ*

*Parasya hṛdaye lagnaṁ na ghūrṇayati yacchiraḥ ||*

Pun has graced the above artistic statement that points out a great poet and a good archer as well. A poet is great whose work touches the heart and shakes the head of somebody at the same moment just as an arrow of a good archer shocks the head of his enemy as soon as it enters into his heart.

Dorothy Stede finds that pun plays an important role in strengthening the amazing metaphorical potentialities of Sanskrit language and literature throughout<sup>2</sup>. The unique structure of Sanskrit language, especially, the monopolized linguistic combinational aspect has won the admiration of scholars of both the east and the west<sup>3</sup>. Its exquisitely refined nature, of more than any other language of the world as remarked by the orientalist Sir William Jones, particularly, its own wonderful waxlike flexibility owing to its roots and other factors like suffixes and prefixes, makes possible any kind of literary composition. And therefore, the phenomenal aspect of the concept and scope of *śleṣāṅkāra* in Sanskrit, and in the languages subsisted by Sanskrit distinguishes it exclusively from the puns in other languages.

#### (1) A BRIEF NOTE ON PUN IN ENGLISH

Pun, in English, as explained in Webster's Universal Dictionary, is the humorous use of words that have the same sound or spelling,

1 Nalacūṭpū, I.5

2 'Alaṅkāra, the role of, in Indian philosophy' pubd. in D. R. Bhandarkar Commemoration Volume (B.O.R.I.) PP. 131-140.

3 Vide 'Dvayarthī and Tryarthī Kāvyaś in Sanskrit Literature' by V. V. Vīrarāghavāchārya pubd. in K. B. Pathak Commemoration Volume (B.O.R.I.) PP. 367-381

but have different meanings. It means that in English literature pun is not appreciated on the occasions of serious moods and of delineating the sentiments. English grammar also explains pun in the same tone with some examples of witty sayings like life, becoming worth-living, is depending upon the liver;<sup>4</sup> an ambassador lies<sup>5</sup> abroad for the good of his country and so on. This may be a fact in some cases. But to say that pun in English is seen only in the witty contexts, is not true. However, we are to note the fact that in English, like in any other language except Sanskrit, the formations of puns are less in number because of its limited number of synonyms, paradigms, quibbling verbs and other factors such as euphonic combinations etc. as compared to the Sanskrit language. Even then, there are certain occasions where the English poets and dramatists use puns effectively and some times profusely also making the best use of the possible factors.

For example, see a line of George Herbert in his metaphysical poem *The Collar: My line and life are free*. Here, we find an appreciable pun playing on the word *line* which means his poetic lines on the one hand and the way of his life on the other. We find Alexander Pope playing on the word *person* to mean a *parson*<sup>6</sup> in a satirical poem while criticizing Laurence Eusden, a parson and one of his opponent poets. We find Shakespeare using puns both in amusing and serious contexts. The word *lies* in the conversation<sup>7</sup> of Desdemona and Clown is a witty use of pun to mean *lodging* as well as *telling a lie*. His effective pun based on the pronunciation of *I*, *ey* and *eye*<sup>8</sup> is admired by H. G. Barker as a piece of colorature singing sounds to us in an Opera house today<sup>9</sup>. Verbal puns bringing remarkable dramatic ironies are seen throughout in Shakespeare's

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4 Liver means (i) one who lives &. (ii) the largest gland in the body which secretes bile.

5 Lies means (i) stays &. (ii) makes false statement.

6 *Is there pe(a)rson much bemused in beer...* An Epistle from Mr. Pope to Dr Arbuthnot.

7 Othello, III-2.

8 Romeo and Juliet, III-2.

9 *A Companion to Shakespeare's Study* P. 53.

dramas. Flavius and Marullus who are against observing the victory of Caesar are answered ironically by a stupid citizen who does not know the effect of his words. The citizen replies to the question of Marullus that he is a mender of bad soles<sup>10</sup> and the word *sole* is taken by the two officials for *souls*. The punning word *cloud* and the idiom *to be in the sun* found in the conversation between Claudius and Hamlet<sup>11</sup> present a striking dramatic irony. Hamlet knows by meeting the ghost of his father that his father was killed by Claudius himself with the help of the queen, his own mother, Gertrude; and Claudius does not know this fact. By the word *cloud* he means the pathetic mood; but, Hamlet, knowingly, takes it to mean a cloudy weather and answers that he is in the sun with an intention of indicating his awareness of the fact. But Claudius takes it to mean that Hamlet thinks of the sunny weather only.

Shakespeare can make puns to suggest series of meanings. For instance, his Hamlet cries out, *How weary, stale, flat and unprofitable, seem to me all the uses of the world*<sup>12</sup> and by the word *uses* he means to point out the customs on the one hand, affairs on the other and on the third, the usages of the world. In the opening scenes of many Shakespearean dramas puns are conspicuously seen and they are usually effective. For example, the very opening sentence of Macbeth suggests, with punning words the entire plot of the drama and the tragic end of the great general, the hero of the drama. The first witch asks the two companions as to when they are to meet again: *In thunder, lightening or in rain?* Here, the three words-thunder, lightening and rain belong to nature when the world outside is concerned; but, when they are taken for internal affairs, they mean the mental states of restlessness, pleasure and sorrow to which Macbeth comes across in the plot ahead. The battle is lost and won ere the set of the sun: Macbeth is killed at last.

Such opening scenes of Shakespearean tragedies are highly appreciated by Bradley<sup>13</sup>. Shakespeare uses puns throughout his

<sup>10</sup> Julius Caesar, I-1.

<sup>11</sup> Hamlet, I-2.

<sup>12</sup> Ibid.

<sup>13</sup> *Shakespearean Tragedy* pp. 30-33.

compositions. So, he is criticized severely. Dr. Samuel Johnson remarks that a pun to him was as fascinating as a passionate Cleopatra and criticizes that a quibble, poor and barren as it is, gave him such delight, that he was content to purchase it, by the sacrifice of reason, propriety and truth<sup>14</sup>.

Humour sometimes, as a medium of expressing deep tragic thoughts and feelings is couched in the language of pun, particularly in Shakespeare. The poignancy of the situation increases as a result, as in *King Lear*. Pun shines as a gem in the serio-comic style of composition. The facetiousness of a speaker in a serious situation enhances its seriousness by leaps and bounds through pun. The punster's mastery of a situation is at the basis of enhancing seriousness in Shakespeare. His non-chalance adds gravity to a situation. This is intrinsic in pun because of its centrifugal tendency. Its personalistic and objectivistic approach strengthens a figurative remark and takes it to perfection. Shakespeare knows this more than any other English poet.

## (2) PUN IN SANSKRIT DRAMAS

All the available resources, so far, prove that the classical literature in Sanskrit began its course after the epics, the Rāmāyana and the Mahābhārata are handed over to us by the divine intuition through the sages, Vālmiki and Vyāsa. The first compositions of classical literature, actually found hitherto, are the dramas written by Bhāsa. Many of the plays of Bhāsa start with pun but he is not blamed for it. He prays Lord Narasimha<sup>15</sup>, the god of unique form, combined physique of two species - man and animal, for the welfare of all of us by destroying the demoniac spirit terrifically and bestowing fortunes pleasingly at the same moment. The figure *mudrā* found in the beginning of some of his dramas is composed of pun. For example, the *Svapnavāsavadatta*, the best play of Bhāsa

14 *Preface to Shakespeare* pp. 23, 24.

15 The first stanza of the play *Karṇabhāra*.

as approved by the early critics<sup>16</sup> begins with an auspicious stanza, as usual, which contains the figure *mudrā*:

*Udayanavendusavarṇāvāsavadattābalau balasya tvām |*

*Padmāvatīrṇapūrṇau vasantakaṁrau bhujau pātām ||*

In this stanza the first dramatist, as known hitherto, employs the names of some of the main characters of the play—Udayana, Vāsavadattā, Padmāvatī and Vasantaka in a seal-like manner so as to suit to mean the attributes qualifying to Balarāma's arms. The completion of the arms is of the new moon-rising; wine drunk by him has made them inactive; they are two lotuses with stalks and they are full like the perfect spring season. *Patākāsthānas* or dramatic ironies are the most striking elements in dramas. Bhāsa is a master of dramatic ironies<sup>17</sup>. Bharata, while mentioning the characters of *patākāsthāna* lays special emphasis on the talks containing two meanings<sup>18</sup>. Here, Viśvanātha takes Bharata literally<sup>19</sup> and gives due examples of double-entendre for the same. The element of pun in *patākās* is already found in Bhāsa. For example, his Rāma utters by hearing a voice in the Pratimānāṭaka when his carrier as a prince in relation with the throne is expected to start:

*Nārīnām puruṣānām ca nirmalyādo yadā dhvaniḥ |*

*Suyaktaṁ prabhavānti mūle daivena tāḍitam ||<sup>20</sup>*

The phrase *nirmalyādo dhvaniḥ* refers to the unrestrained noise made by the men and women of the harem on the one hand and the misconduct of Kaikeyī on the other. The word *mūla* refers to his father and at the same time the very cause of the function to be celebrated on that day; both are struck by Fate. This dramatic

16 Bhāsanāṭakacakre'pi cchekaiḥ kṣipte parīkṣitūḥ |

Svapnavāsavadattasya dāhako'bhūnna pāvakaḥ ||

—Rājasekhara in Sūktimuktāvalī.

17 Sapatākairyaśotebhe bhāso devakulairiva ||

—Bāṇa in Harṣacarita.

18 Vide Nāṭyaśāstra, XXI, 31-35.

19 Sāhityadarpaṇa, VI, 45-49.

20 I, 11.

irony with the help of pun opens to us the forth-coming sad situations.

Bhāsa plays on words wonderfully. To mention an instance, in the third act of the *Pratijñāyugandharāyaṇa* he adopts a technique of a full length double-meaning-composition extending to pages together to maintain a dramatic secret. Just an example:

*Nepathyaviśeṣamaṇḍitāḥ prītimupadātumupasthitāḥ ।*

*Rājagṛhe dattamūlyāḥ kālavaśena muhūrtadurbalāḥ ॥*

The words here express attributes pertaining to the sweets called *modakas* as well as the faithful and beloved soldiers of Vatsarāja. Pun is in the words *nepathya* and *kālavaśa*. The *Modakas* possess outer covers of wheat and as they are prepared longback they are just feeble: the soldiers are unusually dressed and they are not strong at present because of the unfavourable fate.

The word *rājasimha* occurring in the *bharatavākya*s of as many as eight dramas<sup>21</sup> of Bhāsa denotes h.s patron-king as well as the best possible ruler succeedingly for ever.

Śūdraka, with the help of *bhāṣāsleṣa*, brings a very brilliant dramatic irony in the *Mṛcchakatika*. Śakāra, the villain of the drama wants to kill the heroine, Vasantasenā. But, the *viṭa*, Śakāra's companion in amusement—*narmasacciva*, does not allow him to do that sinful deed and he wants to protect her at any cost. Śakāra plays a trick to avoid the *viṭa* and pretends that he poses like a murderer to win her love. He persuades the *viṭa* to go away from that place with his own logic that the courteous courtesan does not like to love him before others. The *viṭa* believes it and asks him to take an oath that he would treat her as his *nyāsa*-a deposit. The villain promises him with the words ....*mama hatthe nāseṇa citṭhadu*<sup>22</sup>. The Prākṛit word *nāseṇa* means to the

21 *Dūtavākya*, *Pañcarātra*, *Abhiseka*, *Bālacarita*, *Yajñaphala*, *Avimāraka*, *Pratijñāyugandharāyaṇa* and *Svapnavāsavadatta*.

22 VIII. 30-3.

*viṭa nyāsenā* - a deposit while, Śakāra, for himself, takes it for *nāḥenā* - to be killed. The *viṭa* believes him and goes away. The wicked man attempts at murdering her and the series of misfortunes befalls on the innocent hero—Cārudatta as a result of this episode.

Kālidāsa employs pun in all his three dramas to create a number of dramatic ironies. The word *chalitām* found in the very opening sentence of the *Mālavikāgnimitra* uttered by Bakulāvalikā means a dance by that name in relevance with the queen's order; and in relation with the whole theme of the drama it means the plot constructed already to deceive the very queen. We see Kālidāsa complimenting his patron king when Citraratha praises Purūravas, .... *vikramamahimnā vardhate bhavān*—congratulations to you on the eminence of your valour and *Anutsekah khalu vikramālaṅkāraḥ*—modesty, indeed, is the ornament of valour<sup>23</sup>. The poet chooses deliberately the word *vikrama* when there are other words like *śaurya*, *vīrya*, *parākrama* etc. to mean valour. This episode of Citraratha confirms the love of Urvāṣī in Purūravas. The bee-episode in the *Abhijñānaśākuntala* is highly remarkable through which Kālidāsa introduces Duṣyanta to the life of Śakuntalā. The heroine cries out for the help from her friends, Anasūyā and Priyamvadā—*Halā paritrāyethān māmanena durvinātena duṣṭamadhukareṇa abhibhūyamānān*<sup>24</sup> with an intention that they may dissipate the bee. The word *duṣṭamadhukara* punningly means an impudent bee and a libertine as well. The friends mock at her by advising to call Duṣyanta. The hero, though knows the fact, makes use of the incident by introducing himself.

The best among the four stanzas of the fourth act of the *Abhijñānaśākuntala* which is admired to be the best of all Sanskrit literary compositions possesses pun of both sense and sound:

*Asmīn sūdhū vicintya saṁyamadhanūuccaiḥ kulam cātmana-  
 Stvayyasyāḥ kathamapyabāndhavakṛtām snehapravṛttim ca tān |  
 Sāmānyapratipattipūrvakamīyam dāreṇa dr̥ṣyā tvayā  
 Bhāgyāyattamataḥ param na khalu tadvācyam vadhūbandhubhiḥ ||*

23 Vikramorvaśīyam, I-15-1

24 I-23-1.



The genius of Kālidāsa presents to the world-connoisseurs an Indian bride's father through the message from Kaṇva to Duṣyanta. In the phrase *asmān sādhu vicintya* the word *sādhu* primarily means well, but, further, it intones properly with every care for the supernatural power that the sage possesses. The word *sarīyamadhanān* means, relevantly, that the sages are rich in self-control but not monetarily to give dowry. It means, once again, that the sage is always calm and so he is not angry with the king. Then the poet plays on the word *sāmānya*. This word, as it is, means that Śakuntalā should be looked upon with common respect. But, if this word is split as *sā + mānyapratipattipūrvakam* it means a commanding sense that Śakuntalā should be treated as a specially respectable one and he should not look upon her as merely one of his many queens.

A marvelous *patākā* is seen in the VII act of the Śākuntalā. Duṣyanta's heart finds the boy, Sarvadāmana of its own and his mind seeks the reasons. He finds series of supporting indications; and to confirm that the boy is his own offspring he would like to know the name of his mother. But his courteous nature does not allow him to ask her name. Here pun helps him a lot as it did in the beginning stage of his love with Śakuntalā. An ascetic woman brings a clay-peacock and tries to attract the boy. The word *saundalāvanyam*<sup>25</sup> in the sentence said by her is taken by the boy for *śakuntalāvanyam* which means the appearance of Śakuntalā and therefore, the boy asks where his mother is. But the ascetic woman used the compound word to mean *śakuntalāvanyam*-the loveliness of the bird. She says in tune with another ascetic woman that the boy mistook the word for his mother's name. Duṣyanta's doubt is cleared. Thus pun serves effectively the dramatic purposes.

The *sūtradhāra* of the *Mudrārāksasa* introduces the political devices that are mainly employed in the play by Viśākhadatta:

*Guṇavatyupāyanīlaye sthītihetoh sādhuke trivargasya |*

*Madbhavanānītividyē kāryācārye drutamupehi ||*<sup>26</sup>

<sup>25</sup> *Sarvadāmana, saundalāvanyam pekha, VII-20-9*

<sup>26</sup> I-5

This stanza mainly means the characters of an ideal Indian wife who is expert in house-hold duties of maintaining the position of the house and who assists her husband in attaining the three objects of life, *dharma*, *artha* and *kāma*. At the same time, paronomastically, it hints at the science of polity. The word *gūṇa* means the six characters of political achievements making alliance, starting war, marching against the enemy, waiting for opportunities or giving positions, double-dealing and taking help from powerful sources. The word *upāya* denotes, in politics, the four means—appeasing, giving gifts, breaking unity and giving punishments. The word *trivarga* means here the three stages of loss, stability and increase in the things possessed.

Viśākhadatta begins the II act with pun only :

*Jānanti tantrayuktīm yathāsthitaṁ maṇḍalamabhilikhanti |*  
*Ye mantrarakṣaṇaparāḥ te sarpanarādhipāvupacaranti ||*

This is a stanza uttered by Virādhagupta, an agent of Rāksasa, under the disguise of a snake-charmer. Both serpents and kings are approachable by the experts only. The word *tantrayukti* means proper selection and application of antidotes as well as the administrative policies the word *maṇḍala* means an enchanted circle round a serpent and the formation of a king's circle; the word *mantra* means magic spell in relation to a snake and political secret as related to a king.

Throughout the play Viśākhadatta makes puns on the words denoting planets. He uses the words *candra* to mean both the moon and Candragupta, *ketu* to mean the planet by that name and Malayaketu, *krūragraha* to mean Rāhu and the minister Rāksasa and *budha* to mean the planet by that name and Cāpakya. For an example :

*Krūragrahaḥ sa ketuḥ candram sampūrnamaṇḍalamidānīm |*  
*Abhibhavitumicchati balāt rakṣatīyaṇaṁ to budhayogaḥ ||<sup>27</sup>*

27 *Mudrārāksasa*, I-6; and see the stanzas IV-9, 19 also.

Śrī Harṣa's *Ratnāvalī* supplies quotable instances for every dramatic feature. The *Daśarūpaka* and the *Sāhityadarpaṇa* have made proper use of them. In the case of *patākāsthāna* also they quote stanzas from the *Ratnāvalī*. The fourth stanza of its II act<sup>28</sup> is appreciated by the both where a figure *saṃāsokti* with paronomastic attributes suggests the forth-coming scene in which the queen *Vāsavadattā* gets angry with her husband *Vatsarāja* as she realises the fact that he loves *Sāgarikā*, her attendant. The words employed to express the adjectives qualifying to the jasmine-creeper beside the Madana-tree hint at a beautiful damsel and that is to prove *Ratnāvalī* in the guise of *Sāgarikā*.

In the *Nāgānanda* Śrī Harṣa makes excellent use of pun on a number of occasions of dramatic irony. The jester presents *Jimūta-vāhana* before *Malayavatī* at a proper time when she engages herself in talking with the maid servant on her dream in which goddess *Gaurī* blessed her with a boon of early marriage. The *Vidūṣaka* says, *vara eva te eṣa devyā dattaḥ*<sup>29</sup>. Here, the word *vara* means the boon as well as the bridegroom. Pun makes an effective impression in depicting the second stage of the hero's life. He is eager to get a pair of red garments to sacrifice himself to rescue *Śaṅkhaśūda*, a snake by that name. A striking *patākā* forms itself. The hero murmurs, *Tat ko nāma abhyupāyaḥ*-what remedy is there? The chamberlain, sent by the mother-in-law of the hero enters at once and says, *Idaṁ raktāśukayugalaṁ*<sup>30</sup>. To denote red colour there are some other words like *lohita*. But, the dramatist selects the word *rakta* to mean both red and beloved. That is made clearer in the following stanza:

*Vāsoyugmamidaṁ raktam prāpte kāle samāgatam |*  
*Karoti mahatīm prītim parārthe dehamujjhataḥ ||*<sup>31</sup>

28 Uddāmotkalikāṁ vipāṇdurarucāṁ prārabdhajñābhāṁ kṣaṇā-  
Dāyāsāṁ śvasanodgamairavirata.rātanvatīmātmanāḥ |  
Adyodyānalatāmimāṁ samadanāṁ gaurīm.vānyāṁ dhruvatā  
Paśyan kopavipāṭaladyutumukhaṁ devyāḥ kariṣyāmyaharā ||

29 I 15-9.

30 IV-20-3 4.

31 IV-21.

There is every propriety in using the word *rakta* because the cloths are sent to wear as a token of love. This incident makes his love-episode, in the first part of his life, meaningful.

Pun plays a remarkable role in constructing the further plot. Garuḍa lifts the body of Jimūtavāhana and feels that it is heavy:

*Nāgānāṁ rakṣitā bhāti gurureṣa yathā mama |*  
*Tathā sarpaśanākāṅkṣāṁ vyaktamadyāpaneṣyati ||* 32

The word *guru*, in this context means even a teacher from whom the desire of devouring serpents is satisfied and the desire is removed also once for all. The word *cūḍāmaṇi*<sup>33</sup> creates pathos. Śaṅkha-cūḍa's grief bursts out with the exclamation . . . *tribhuvanaikacūḍāmaṇe* . . . addressing Jimūtavāhana which the poor parents of the hero and Malayavati take to mean just a crest-jewel at first.

Bhavabhūti brings a *patākā* soon after the prelude in the Mālatīmādhava which suggests that the cherished object of Kāmandaki is to be fulfilled. The Buddhist female mendicant is worried due to the impediment in the marriage of Mālatī with Mādhava. But she finds good omen. Her left eye throbs:

*Vivṛṇvatānena kalyāṇamāntarajñena cakṣuṣā !*  
*Sphuratā vāmakenāpi dākṣiṇyamavalambitam ||* 34

Here is an apparent contradiction. Her left eye throbs and she thinks the right thing is to take place. The contradiction is removed by pun as the word *dākṣiṇya* means both of the south and of the good.

The peculiar type of Bhavabhūti's boasting, criticized all along, suggests a superb pun:

*Yam brahmāṇamiyam devī vāgvasyevānuvartate |*  
*Uttaram rāmacaritam tatprapñitam prayoksyate ||*

32 IV-29.

33 V-8-3, 4, 7, 8

34 I-8.

As relevant to the topic concerned it means the selfglorification made by the dramatist through the *Sūtradhāra* of the *Uttararāma-carita*. But the denotative power of the words in the stanza suggests the dramatist's nature of modesty before the Almighty. The word *devī vāk* means the *parāvāk* that rests in the *Mūlādhāra* and that is beyond the reach of organs<sup>35</sup>. The *parāvāk* follows the Parabrahman and some times it is said the Brahman Itself<sup>36</sup>. At His will the universe exists. The word *tat* supports this suggested idea. So, *Bhavabhūti* means that he has written this drama as directed by the Supreme Power. And, thus, pun makes him free from the allegation of boast.

To come to Bhaṭṭanārāyaṇa is to approach the paradise of pun. In the very beginning of the *Veṇīsamhāra* it is the striking pun that suggests the Mahābhārata-war and the result thereof. The *Sūtradhāra* describes the autumn season:

*Satpakṣā madhuragiraḥ prasādhitāsā madoddhatārambhāḥ/  
Nipatanti dhārtarāṣṭrāḥ kālavaśanmedinīpīṣṭhe ||*<sup>37</sup>

As related to the relevant subject under description swans are pictured in these words. The proud swans of lovely wings and sweet voices come down to the earth sportively in the autumn by decorating the quarters. The word *dhārtarāṣṭrāḥ* with its denotative power suggests<sup>38</sup> the sons of Dhṛtarāṣṭra-Duryodhana and others along with the help of the remaining words which are capable of expressing attributes confining to the suggested idea. The Kauravas are haughty and strong with the mighty army; they talk sweet; and they are of fulfilled hopes. They start war and Fate makes them to fall on the ground. The stage-manager explains that what he meant was the first meaning only and he wishes a blissful end but with pun:

35 R̥gveda, I. 164.41, 45. &...mū.ādhāre sahasrākṣarāṇekākāreṇa. etc  
—com. by Sāyaṇa.

36 Vāgvai sadṛśaḥ paramam brahma. —Brahadāraṇyakopaniṣad, IV-1-2.

37 I-6.

38 Vide Sāhityadarpaṇa, X. 12 vṛtti

*Nirvāṇavairadahanāḥ praśamadarīṇāḥ  
Nandantu pāṇḍutanayāḥ sahamādhavena |  
Raktaprasādhītabhuvāḥ kṣatavigrahāśca  
Svasthā bhavantu kururājasutūḥ sabhṛtyāḥ ||<sup>39</sup>*

What he wishes in the first half of the stanza that the Pāṇḍavas may rejoice in the company of Kṛṣṇa is plain. But how are they to rejoice? Pun plays its impressive role. The word *praśamāt* means by appeasing on the one hand and by destroying on the other. The pun is supported by the compounds *raktaprasādhītabhuvāḥ* and *kṣatavigrahāḥ* which mean *having restored the earth to the Pāṇḍavas with affection and having put an end to war on the one hand and having decorated the earth with blood and having their bodies all wounded on the other* as applicable to the welfare and the destruction of the Kauravas respectively. This pun introduces to the stage the enraged hero of the drama, i.e., Bhīma who takes the meaning confining to the welfare of his enemies only.

Bhaṭṭanārāyaṇa certainly distinguishes himself from all the Sanskrit dramatists. His dramatic ironies form themselves amazingly even with the help of the names of the characters of the play with miraculous effects. That is why Viśvanātha has quoted instances from his drama profusely. To suggest Bhānumatī the forth-coming calamity and to throw light on the character of Duryodhana the dramatist brings a double meaning dream-episode in the II act. Here, the name of Mādrī's son, Nakula is employed. A mongoose of supershining form appears in the dream—of Bhānumatī that kills hundred serpents and follows her to a bower of creeper. The *nakula* approaches Bhānumatī and removes the garment from her breasts. Bhaṭṭanārāyaṇa uses the word *nakula*, though there are other words like *sūcivadana*, *babhru* etc. to denote a mongoose with two purposes; one to suggest her the future disaster of widowhood and the other to create an occasion of doubt in the mind of Duryodhana to make him a perfect villain. Duryodhana overhears a part of the dream narrated by his wife and doubts that she is in love with Nakula, a Pāṇḍava. He takes a hasty decision to kill her. But, the end of the narration of the

dream that she was roused from her sleep<sup>40</sup> saves her. The king repents. Thus, the dramatist makes the villain of the play a fickle-minded one.

Then comes the punning flag-staff episode. The name of the hero of this drama is taken here as an adjective qualifying the whirlwind which breaks the flag-staff of Duryodhana's chariot. Bhānumatī is afraid of the storm and the king, Duryodhana consoles her by asking her to sit on his thighs which are felt at once as if broken by Bhīma as an effect of the report of the hurriedly entered chamberlain:

*King- . . . mamoruyugmaṁ<sup>41</sup> . . . my two thighs.*

*Kaṇcukin-Deva, bhagnaṁ bhagnaṁ—Is broken my Lord, is broken.*

*King-Kena By whom?*

*Kaṇcukin—Bhīmena—by the terrible (by Bhīma).*

*King-Kasya—of whom?*

*Kaṇcukin-Bhavataḥ—Yours.*

*King-Aḥ kiṁ pralapasi—Ah, what are you raving?*

Both Bhānumatī and the king object him as talking deliriously. The chamberlain asserts that he is correct and says,

*Bhagnaṁ bhīmena bhavato marutā rathaketanaṁ ।*

*by the terrible wind the banner of your chariot is broken. The episode ends with an everlasting effect.*

Many of the later dramatists followed the precedent of bringing punning incidents in the beginning of their plays. For example, Śaktibhadra's *sūtradhāra* talks to the *naṭī*:

*Abhirañjanīm janānām sahāyasādhyām gurūpadeśena ।*

*Dhuraṁudvahāmi gurvīm nṛpa iva bharatādibhirvoḍhām ॥<sup>42</sup>*

40 II-12-5.

41 II-23.

42 Āścaryacūdāmaṇi, I-2.

In relevance with the play it is to convey the great responsibility that the dramatist feels. He has to follow the line laid down by the sage Bharata in delighting the audience with the help of other factors such as musical concert, costumes and so on. This stanza expresses an irrelevant idea as related to a king who is to carry out the big burden of discharging the royal duties in the line of the king Bharata and in accordance with the instructions received by the teacher who knows the science of polity well. He has to take help from his ministers and others to appease his subjects.

See another example. Paurṇamāsī talks to Nāṇḍimukhī in the *Vidagdhamādhava* of Rūpagosvāmin:

*Ballavīnava-latāsu raṅgamam  
Kṛṣṇabhr̥ṅgamadhigatya maisarī |*  
*Rādhikā-puraṭa-padminimayam  
Netumicchati punarvanāntaram ||*

This stanza expresses two meanings confining to a lotus and Rādhā. The word *vana* means both a lake and the Madhuvana. The sportive black bee engages itself always in new cowherd-creepers: Lord Kṛṣṇa rejoices with the *gopikās*. The jealous one thinks to carry the lotus of gold colour to another Madhuvana to avoid Lord Kṛṣṇa.

### (3) PUN IN MAHĀKĀVYAS

The court epics start their course as early as from the Pāṇinian period. Pāṇini himself had written an epic poem titled *Jāmbavatī-jayam* but not available to us. Patañjali mentions some titles which also are not found. The earliest grand epics, preserved to us, are the *Saundarananda* and the *Buddhacarita* of Aśvaghoṣa.

The opening canto of the *Saundarananda* presents us a pun in the third stanza itself:

*Haviṣṣu yaśca svātmārtham gāmadhukṣadvasiṣṭhavat |*  
*Tapuḥ śiṣṭeṣu śiṣyeṣu gāmadhukṣadvasiṣṭhavat ||*



Here, it appears like *yamaka* because the second and the fourth quarters consist of the same letters. But, we are to note that unlike in *yamaka* here, the words are split alike in both the quarters as *gām adhukṣat vasiṭhavat* and it is only the word *gām* that expresses different meanings. The remaining words are just repeated twice. Kapilamuni milched both the cow and the goddess of speech for his oblations and for his disciples who were doing penance respectively.

Aśvaghoṣa plays on words on a number of occasions. For example, see him describing *Kapilavastu*:

*Vāsavṛkṣam guṇavatām āśrayam śaraṇaiṣiṇām ।  
Ānartam kṛtāśāstrāṇām ālānam bāhuśālīnām ॥ 43*

The word *guṇa* means *civilised* in connection with men and *string* as applicable to creepers. *Āśraya* means a place of refuge for those who seek protection and it also means the organs of sense which are the recipients of the Buddhist principles as connected with the *āśritas*, the followers of Buddhism. The word *ānartam* means a stage of debate in reference with the welversed persons in the *śāstras* and a theatre for those who are welversed in dramaturgy. The last quarter expresses that the city is a fetter for elephants and also a prison for the heroes (among the enemies).

See a striking example for *virodhābhāsa*:

*Kāśāyamudvahati yo na ca niṣkaśāyah ॥ 44*

To object one who wears a red cloth for not leaving its redness is a contradiction. This contradiction becomes just apparent when the word *kaśāya* is taken to mean *passion*.

Chronologically, the next poet is Kālidāsa who is admired unanimously to be the greatest Sanskrit poet who occupies an equal rank with Vālmiki and Vyāsa. In his epics too we find punning proverbial phrases also.

43 Saundarananda, I-54.

44 Ibid, VII 49.

The religious codes prohibit a king from killing elephants. But, unfortunately, Daśaratha aims an arrow at an unseen and illusory elephant with his sound-detecting knowledge of hunting; and, as a result, the lonely son of a sage is killed. Here, the poet says:

*Apathe padamarpayanti hi śrutavanto'pi rajonimūlātā*<sup>45</sup>.

Mainly, it means to us that even the welversed persons but blinded by passion tread upon a wrong path and it also means that the persons though heard of the way ahead, step on wrong path owing to their closed eyes by the dust fallen. The word *rajas* means *sin* also. The effect of past deeds form the cause of the next deeds through illusion and results in sufferings. The poet hints at this point as Daśaratha suffers later on. Here is another example of pun pertaining to sense:

*Na ratnamanviṣyati mṛgyate hi tat*.<sup>46</sup>

*Ratna* in the given context means the best of maidens. It means also a jewel that does not seek an owner but that is sought for.

See a striking pun through semantic power. *Śītā* does not object *Rāma* who abandons her once for all. She scorns goddess *Lakṣmī*:

*Upasthitūṁ pūrvamapāsya lakṣmīm  
Vanam mayā sārḍhamasi prāpannāḥ ।  
Tadāspadam prāpya tayatiroṣāt  
Soḍhāsmi na tvadbhavane vasanti* ॥<sup>47</sup>

*Śītā* says in a poetic way that *Rāma*, in the early stage of his marriage went to forest to enjoy the life with her. Then he had neglected the kingdom. The goddess of kingdom returns the same to *Śītā* now jealously. On the other hand, this idea suggests us the story of

45 *Raghuvamśa*, IX, 74

46 *Kumārasambhava*, V, 45.

47 *Raghuvamśa*, XIV, 63.

Through simile assisted by pun Bhāravi stresses on human efforts:

*Abhivarsati yo'nupālayan vidhibijāni vivekavāriṇā |  
Sa sadā phalabālīnīm kriyām śaradām loka ivānuvartate ||50*

Duties are the seeds. The nourishing factor is water in the form of correct judgements. Then the beneficial results are sure. Autumn is admired. The thoughtful deeds are compared to this season. Because, in this season a farmer gets his work (beginning with sowing seeds) resulted in paddy crops.

Vyāsa consoles Yudhiṣṭira that Duryodhana's success in maintaining the kingdom is not ever lasting because he relies on the councils of persons like Karna:

*Jahātu nainām kathamarthasiddhiḥ saṁśayya karṇādīṣu  
tiṣṭate yaḥ ||51*

There is pun on the word *karṇa* and it means *ear* also. Those who rely on heresay-reports loose whatever they possess and fail in their undertakings.

Bhāravi is known for *arthagaurava*. Pun aids to confirm this distinctional remark. He describes the modes and functions of arrows as relevant to a battle field. At the same time he describes reasonable plans as *upamāna* or irrelevant topic with punning words:

*Gataiḥ pareṣām avibhāvanīyatām  
Nivārayadbhirvipadam vidūragaiḥ |  
Bhr̥ṣam babhūvopacito bṛhatphalaiḥ  
Śarairupāyairiva pāṇḍunandanah ||52*

The ideal plans also are unguessed by the opponents. The plans keep one off from dangers and bring many rewards.

50 Kīrātārjunīya, II 31.

51 Ibid, III. 14.

52 Ibid, XIV. 52

Māgha in a wise way presents a skilled speaker, Uddhava who talks on striking speech of highly polished style but full of solid matter with all the merits. The words employed paronomastically mean adjectives qualifying to a cloth:

*Mṛdīyasīmapi ghanāmanalpaguṇakalpitām |*  
*Prasārayanti kuśalāścitṛām vācam patīmiva ||*<sup>53</sup>

A skilled weaver weaves a cloth of numerous threads, soft but firm and that displays various types of embroideries.

The poet mainly deals with the policies of state-craft in the second canto. To make the relevant topic charming he resorts to poetic figures. The idea of word-economy directs the poet to have recourse to pun:

*Tantrāvāpavidā yogaurmanḍalānyadhutiṣṭhatā |*  
*Sunigrahā narendreṇa phaṇīndrā iva śatṛavaḥ ||*<sup>54</sup>

A king must be conversent with the home as well as foreign affairs. He must establish his suzerainty over the circle of kings. Then only he can subdue his enemies. The words expressing attributes of this relevant topic denote even the qualifications of a snake-charmer who is skilled in the charms and drugs and who controls the snakes with the help of mystical diagrams and spells.

See an instance of Māgha's description of Dwārakā:

*Yasyāmajihmā mahatūmapankāḥ*  
*Śīmānamatyāyatayo'tyajantaḥ |*  
*Janairajātaskhalanairna jātu*  
*Dvayo'pyamucyanta vinītamārgāḥ ||*<sup>55</sup>

According to the poet in Dwārakā the roads are strate, wide and long but stretched to the boundary mark. They are free from mud

53 Śīsupālavadha, II. 74.

54 Ibid, 88. & Cf. Mudrārākṣasa, II. 1

55 Ibid, III 57

and stumblings but full of people. The same words punningly denote the refined courses of conduct which are free from deceit and sin and which lead to long and prosperous life. No man is there to violate their boundaries.

Two equally opposit senses, appeasing and scolding or frightening are brought by Māgha in single compositions strikingly. For an example:

*Vikacotpalacārulocanaḥ tava caidyena ghaṭāmupeyuṣaḥ |*  
*Yadupuṅgava bandhusauhrdāt tvayi pātā sasuro na vāsavaḥ ||<sup>56</sup>*

The messenger of Śiśupāla addresses Lord Kṛṣṇa as *yadupuṅgava* which means the best of the *yādavas* as well as an ox (stupid) among the *yādavas*. The word *ghaṭā* is used to mean both war and compromise. The phrase *navāsavaḥ* split as *nava* + *asavaḥ* means new wine and if split as *na* + *vāsavaḥ* it means *not even Indra*. So, the messenger means that in compromise the uncle (Śiśupāla) drinks wine with Kṛṣṇa and in war even Indra cannot protect him from Śiśupāla.

The Naiṣadhiyacarita is called scholars' tonic. Śrī Harṣa exhibits all pedantic devices and naturally, pun occupies a predominant position. The frequent use of puns are found appropriate on a number of occasions. For an example, see the description of the free state of a bird and the free state of a soul in a single stanza:

• *Adhigatya jagatyadhīśvarāt atha muktīm puruṣottamāttataḥ |*  
*Vacasāmapī gocaro na yaḥ tamānandamavindata dvijaḥ |<sup>57</sup>*

The words *jagatyadhīśvara* and *puruṣottama*, which mean a king denote Lord Viṣṇu also. *Dvija* means both a bird and a brahmin. The swan caught and released by the king hints at a brahmin who gets salvation, the blissful state beyond speech with the god's grace.

There are certain scenes in the Naiṣadha where pun becomes

<sup>56</sup> Ibid, XVI. 12.

<sup>57</sup> Naiṣadhiyacarita, II. 1

an inevitable figure. For an example, see the scene where Sarasvatī introduces the four gods and Nala, when all are but in Nala's form, to Damayantī assisting her for self-selection. We find both Indra and Nala described in the same compositions. For an example:

*Brūmah kimasya varavarṇini vīraseno  
Dbhūtim dviṣadbalavijitvarapauruṣasya |  
Senācaribhavadibhānanadānavāri-  
Vāsena yasya janitāsurabhī raṇāśrīḥ ||58*

As regards Indra this stanza means that the glory of his heroic army is indescribable. Lord Gaṇapati and Viṣṇu are there in that army and therefore, the demons are frightened. As regards Nala it means that he is the son of Vīrasena and the front of his splendid army is full of fragrance of ichor of elephants.

See a stanza for an example where both Angi and Nala are described:

*Eṣa pratāpanidhirudgatimān sadā' yam  
Kim nāma nārjitamanena dhanañjayena |  
Hemaprabhūtamadhigaccha śuceramuṣmān  
Nāstyeva kasyacana bhāsvavararūpasāmpat ||59*

In relevance with Agni it means that he is the receptacle of valour. He moves upwards. He has favoured Arjuna a lot. He purifies all the gold and he is more lustrous than any body else. As confined to Nala the words *udgatimān*, *dhanañjaya*, *hemaprabhūta* and *śuceḥ* mean *prosperous*, *conqueror of wealth*, *rich in gold* and *of pure character*. The meaning of other words are common to the both.

See a verse as an instance where both Yama and Nala are described:

58 Ibid, XIII. 3.

59 Ibid, 2.

*Daṇḍam bibhartyayamaho jagatastataḥ syāt  
 Kāṃpākulasya sakalasya na pañkapātāḥ |  
 Svarvaidyayorapi madavyayadāyiniḥ  
 Etasya rugbhiramarāḥ khalu kaścidasti ||<sup>60</sup>*

Yama holds a rod to punish the sinners; therefore, all are frightened and no body commits sin. His diseases dissipate the haughtiness of the Aśvins, the havenly twin-physicians because no body can cure them. As regards Nala, the same words mean that he punishes the wicked persons. So there is no body to commit sin in his kingdom. His handsome personality dissipates the pride of the Aśvins and there is no god equal to him in luster.

See a stanza as an instance where both Varuṇa and Nala are described :

*Yā sarvatomukhataya vyavatiṣṭhamānā  
 Yādorañatrayati naikavidārakā yā |  
 Etasya bhūritaravārinidhīścamūḥ sā  
 Yasyāḥ pratīviṣayaḥ parato na roḍhaḥ ||<sup>61</sup>*

As regards Varuṇa this stanza means that his army is the great sea facing all the rounds and the other shore of which is beyond one's reach. The troops of the army (water) are in many ponds where the glorious sounds of water-animals are heard. And as regards Nala it means that his army pervades all the where. It wins the battles which need the strength of arms. It tears into pieces all the enemies as it possesses a treasure of soldiers holding swords. Its capacity is beyond the reach of the enemy's calculations.

In the following stanza the poet employs words so as to mean all the five separately :

*Devāḥ patirviduṣi naīṣa dharājayatyā  
 Nirṇāyate na kimu na vriyate bhavatyā |  
 Nāyam nalaḥ khalu tavātimahā nalābho  
 Yadyenamujjhasi varāḥ katarāḥ punaste ||<sup>62</sup>*

<sup>60</sup> Ibid, 15.

<sup>61</sup> Ibid, 21.

<sup>62</sup> Ibid, 33.

Here, the phrase *dharājagatyāḥ patiḥ* means Indra who is the ruler of the eastern quarter: it means Agni who moves by riding on a goat: it means Yama who moves by riding on a buffalo which butts the mounds: it means Varuna, the lord of water which is the inevitable support of all the beings on the earth. The compound *dharājagatyāḥ* means *of the earth* also. So, as regards Nala it means that he is the lord of the earth. The phrase *naiṣa dharājagatyāḥ patiḥ* is to be taken to mean as regards the four gods that none of them is the lord of the earth. As *naiṣadharājagatyāḥ patiḥ* this phrase points out Nala to Damayanti that he is the ruler of Niṣadhā. The phrase *nāyam nalaḥ* as regards the gods individually means that that is not Nala; but in the case of Nala it is split as *nā + ayam nalaḥ* which means *this man is Nala*. The phrase *atimahā nalābhah* means, in connection with the gods, separately, that that one is more than Nala in luster; but in connection with Nala it means *a great loss* to Damayanti if she would not select him.

There are other grand epics such as Śivaswāmin's Kapphiṇābhūdaya and Ratnākara's Haravijaya which aim at excelling the Śiśupālavadha and the Harṣacarita. So, naturally, they resort to pun and other verbal figures exhaustively which cause sometimes tiresome effects also.

Any literary device, if misused, will cause boredom to critics. The whole literary language is a device designed by taking the language of life with all its constituent elements for the artistic purpose of producing, at least, the smallest and most dilute aesthetic appeal. A good composition uses such devices for producing more than fifty percent of aesthetic effect on the mind of the critics. The greater the aesthetic effect that a literary composition produces the superior, it is among the members of its class. Śrī Harṣa's greater use of pun may be boring to some but even in boring contexts he is not seen violating the propriety of the art-emotion, which he tries to delineate.

#### (4) PUN IN GADYAKĀVYAS

As few as only four remarkable prose romances, of three contributors, are there in Sanskrit to our reach so far. The earlier



ones are found only in titles mentioned by Patañjali and others. In the later period also, beginning with the eighth century A.D., this pattern of literature is not heard of being attempted seriously when we have in our view the compositions of Daṇḍin, Subandhu and Bāṇa. It may be the reason that no work could excel or equal with Bāṇa's works which are known for the vigour of style and which embody all possible accepted literary devices in introducing the then established Indian knowledge of all the faculties are made to permeate his chapters. And therefore, the works like *Tilakamañjarī*, *Udayasundarikathā*, *Gadyacintāmañi*, *Vemabhūpālacarita* etc. could not get much popularity.

Of the three prose writers Daṇḍin is known for the finesse of diction. In some cases of his alliterations such as *Citrametaccitrataraṁ*<sup>63</sup> pun finds scope to manifest itself. The word *citraṁ* means a portrait as well as an exclamation of wonder; and the word *citrataraṁ* means *more than a photo* on the one hand and *more than any other photo* on the other.

The ancient Sanskrit scholars glorify Subandhu, the author of the *Vāsavadattā* with high esteem. He is a master of pun. He himself proclaims that in every letter he interweaves pun or paronomasia:

*Pratyakṣaraśleṣamayaprabandhavinyāsavaidagdhyanidhirni-*  
*bandhaṁ* ||<sup>64</sup>

And, it shows the popularity of pun in his days.

Bāṇa pays due respect to his work in a peculiar way making a pun on the title of the *Vāsavadattā* itself;

*Kavināmagaladdarpo nūnaṁ vāsavadattayā |*  
*Śaktyeva pāṇḍuputrāṇāṁ gatayā karṇagocaraṁ* ||<sup>65</sup>

First, it means that the pride of all the poets vanished as soon

63 *Dśālakumāracarita*, III. 4th para.

64 *Vāsavadattā*, 13.

65 *Harṣacarita*, I. 11

as they saw the Vāsavadattā just like the pride of the Pāṇḍavas whose ears heard of the missile *śakti*. Then pun works on the word *kavinām* to mean wise, on the word *vāsavadattayā* split as *vāsavena dattā yā sā tayā* and on the word *karna* to mean the opponent of the Pāṇḍavas; thus, the idea is continued that the *śakti* which was given by Indra to Karna dissipated the pride of the wise Pāṇḍavas. The word *kavi*, once again, means *śukra*. *Śukra* means the priest of the demons on the one hand and *Droṇa* on the other. Droṇa was born of only semen of Bharadvāja; hence, he was called *Śukra*. Here, the plural form of the word *kavi* indicates the respect paid to Droṇa. Now, it means that the pride of the poets vanished as soon as they heard of the Vāsavadattā just as the pride of Droṇa when he saw the missile of the Pāṇḍavas given by Indra and which was coming near to Karna. Pun still continues the praise of the Vāsavadattā. This work dissipates the haughtiness of Śukrācārya (who is supposed to be the first poet) just like the missile used by Indra nullified his pride. The word *kavi* means the planet Venus also; astrologically, that represents even poetic ability; the pride of a number of Venuses is vanished as soon as the Vāsavadattā is composed by Subandhu.

Now, it may appear a tedious effort in selecting such words to weave such a long chain of meanings. But, the pedantic age or the period of history in which pendants could dictate literary values to the educated expected this labour from its poets. Subandhu's prose begins with the punning description of a king named Cintāmaṇi. With the help of verbal pun the king is compared to Nṛsimha who caused wonder by tearing off the heart of Hiranyakaśipu:

*Nṛsimha iva darśitahiranyakaśipukṣetradānavismayaḥ*<sup>66</sup>

The words *hiranya*, *kaśipu*, *kṣetra* and *dāna* separately mean gold, food, land and gift. The king caused wonder by giving gifts of all the three mentioned profusely. Pun proceeds and directs us to compare him who tore Hiranyakaśipu to the best man possible in the universe.

<sup>66</sup> Vide the first para.

The king is compared to Nature also. He was like the sea:

*Jalanidhiriva vāhinīśatanāyakaḥ, samakarapracāraśca*<sup>67</sup>

The sea is called the lord of hundreds of rivers. Crocodiles inhabit in the sea. The king was the master of hundreds of army-troops. He was known for just in levying taxes.

Subandhu employs pun in a number of modes. For example, pun is seen bringing a peculiar *virodhābhāsa* with the denotation of absent-factors:

*Yasya ca ripuvargaḥ sadā pārtho'pi na mahābhārata-araṇayogyah*<sup>68</sup>

The enemies of Cintāmaṇi were always Arjunas but they were unfit for the Mahābhārata war. To remove this contradiction the words are split as *sadā + apa + arthaḥ + api na mahā + bhāra + tarana + yogyah* by which it is meant that the wealth of the enemies was always robbed by the king; so, they were never strong to win a war. Another example:

*Saḥ triśaṅkurapi na nakṣatrapathacyutaḥ*<sup>69</sup>

King Cintāmaṇi was *Triśaṅku* but not wavered in the path of the constellation of stars. The word *triśaṅku* paronomastically means the possessor of the three powers, viz., *prabhutva*-pre-eminence, *mantra*-good counsel and *utsāha*--energy on the one hand and a beneficial one to the earth in the past, present and future on the other. The king never violated the path of a warrior.

Subandhu admires the *Bṛhatkathā* of Guṇāḍhya paronomastically. Kandarpaketu overhears the conversation of a couple of parrots. The male parrot says,

*Apūrvā bṛhatkathā pratyakṣīkṛtā mayā*<sup>70</sup>

67 Ibid.

68 5th para.

69 Ibid.

70 Para 15.

In relevance with the story it means that the parrot witnessed an unprecedented big event. Usually, poets make use of all the *śāstras* that they learnt. Pun is a means for them. Subandhu's Kandarpaketu saw a maiden, Vāsavadattā, in a dream. Naturally, the punning description lasts to pages. Even astrology is made use of:

...*bhāsvatā alaṅkāreṇa, śvetarociṣā smitena, .  
lohitenādhareṇa, saumyena darśanena, guruṇā  
nitāmbabimbena, sitena hāreṇa, śanaiścaraṇena  
pādena vikacena locanotpaleṇa grahamajīmiva* . . . . 71

In this piece of description the heroine is compared with the nine planets, viz., *bhāsvan*—the sun, *śvetarociṣ*—the moon, *lohita*—Mars, *saumya*—Mercury, *guru*—Jupiter, *sita*—Venus, *śanaiścara*—Saturn and *vikaca*—Dragon's head and Dragon's tail. It means to us that all the planets are favourable to her. But the context denotes her shining ornaments, beautiful smile, rosy bud-like lower lip, lovely appearance, heavy round hips, white necklace, slow moving foot-steps and fully opened lotus-eyes.

The description of Vāsavadattā, when Kandarpaketu actually saw her, embodies the striking features of grammar, the Rāmāyaṇa, the Mahābhārata, the Chandovicitī (ascribed to Daṇḍin), astronomy, the *nyāya*, poetry and the Upanishads etc.:

...*vyākaraṇeneva saraktapādena mahābhārateneva  
suparvaṇā rāmāyaṇeneva sundarakāṇḍacūṛṇā,  
jaṅghayugalena virājamānām, chandovicitīmiva  
bhrājamānatanumadhyām, nakṣatravidyāmiva gaṇanīya-  
hastāśravaṇām, nyāyavidyāmiva udyotakarasvarūpām,  
satkavikāvyaracanāmivālaṅkāraprasādhitām,  
upaṇiṣadamiva śānandām* . . . . 72

The pair of legs of Vāsavadattā with reddened feet was as the grammar of Pāṇini that has rubricated pūdas, with good joints

71 Para 13.

72 Para 15.

was as the *mahābhārata* that has striking *parvas* and with beautiful ankles was as the *Rāmāyaṇa* that has the remarkable *sundarakāṇḍa*. Because of her slender waist she was the Chandovicitī that has the glorious *tanumadhyā* metre. As she had charming hands and ears she was like astronomy that embodies the lunar mansions *hastā* and *śravaṇā* which are auspicious to start with any undertaking. Her beauty was obvious; so, she was like the *nyāyavidyā* which is made obvious by Udyotakara with his work the *Nyāyavārtikā*. She was decorated with ornaments like a poem of a great poet which is decked with figures of speech. She was the essence of delight as the Upaniṣad which is the essence of the Supreme Bliss.

Pun is a very pleasing figure to Bāṇa. He declares that his puns are uninterrupted throughout and they are striking—*nirantara-śleṣaghaṇāḥ*.<sup>73</sup> At the same time he is conscious that pun must be simple but not laborious and forbidding poetic delight. The meanings must be novel and attractive confining to the new topics<sup>74</sup> Vāṇī, in the form of Bāṇa,<sup>75</sup> sticks to the heart of the connoisseurs (punningly, as an arrow). The efforts of other poets who came after Bāṇa were puerile.<sup>76</sup> Bāṇa is placed one among the three, viz., Subandhu, Bāṇa and Kavirāja who are glorified to be the masters of *vakrokti*-striking style.<sup>77</sup> Subandhu's puns are already noted. Kavirāja's *Rāghavapāṇḍavīya* is a *dvisandhānakāvya*—poetry where two stories are woven in a single composition. Hence, *vakrokti*, here, means pun alone.<sup>78</sup>

In the previous chapters it is noted that puns from the *Harṣacarita* are cited by the rhetoricians beginning with *Ānandavardhana*. Here is another example where Bāṇa describes his patron *Harṣavardhana* as deserving epithets far better than many heroes of the *Mahābhārata*:

73 *Kādambarī*: *Kathāprasāsa* 9

74 *Navārtho jātiragrāhyā śleṣo'kleṣaḥ sphuṭo rasaḥ* |

—*Harṣacarita*, I.8

75 Vāṇī bāṇo babhūva —*Govardhanakavi*.

76 *Hṛdi lagṇena bāṇena yunimundo'pi padakramah* |

*Bhavet kavikuraṅgāṇāṃ cāpalam tatra kārṇam* ||

—*Trilocanakavi*.

77 Subandhurbāṇabhaṭṭasā kavirāja iti trayah |

*Vakroktimārganipuṇaḥ caturtho vidyate na vā* || —*Rāghavapāṇḍavīya*, I.41

78 Cf.: *Śleṣaḥ sarvāsu puṣpāṭi prāyo vakroktiṣu śriyaḥ* | —*Kāvyaḍarśa*, II. 363

*śantanoh mahāvāhinīpatiṁ, bhīṣmājjitakāśinam,  
dronāccāpalālasam, guruputrādamoghamārgaṇam,  
karṇānmitrapriyam, yudhiṣṭhirādbahukṣamam,  
bhīmādanekanāgāyutabalam, dhanañjayānmahābhā-  
ratarāṇayogyam...*<sup>79</sup>

Śantanu married Gaṅgā who forsook him in the middle of his life; but, Harṣa was the lord of the *vāhinī* (great army) throughout his life; Bhīṣma vanquished the king of Kāśi as well as (punningly on the word *kāśi*) the organs of sense; Harṣa had one more epithet along with these two that he was always victorious; for the word *jitakāśi* is split as *jitenajayena kāśate lobhate iti*. Droṇa was fond of bow—*cāpe lālasam*; but, he was proved to be a fickle-minded one in the Mahābhārata war at the time of his death: Harṣa was fond of bow on the one hand and averse to follies—*cāpale alasaṁ* on the other, and he was free from desires also—*ca apagatā lālasā yasmāt*. Aśvatthāman failed in fulfilling the request to take back his *brahmāstra*; but, Harṣa never allowed any request made to him fruitless. He was a dear friend of many whereas Karṇa was a dear ally of Duryodhana alone. The word *mitra* denotes that Karṇa was dear to the sun also. Yudhiṣṭhira was the master of a small empire whereas Harṣa was the ruler of a bigger empire. Bhīma had the strength of one thousand elephants; while this king had an army consisting ten thousand elephants. Arjuna had the strength sufficient for the Mahābhārata war; whereas this king had the outstanding merit of winning the wars as well as ruling the conquered territories.

There are numerous chains of puns with supporting hands to other figures in both the prose romances of Bāṇa. See another example in the description of Jābālī's hermitage:

*...yatra ca mahābhārata śakuntvadhaḥ,  
purāṇe vāyupralapitaṁ...*<sup>80</sup>

In that hermitage the death of *Śakunt* was found only in the Maha-

<sup>79</sup> Harṣacarita, II-4-1.

<sup>80</sup> Kōdambarī-Jābālyāśramavarṇanam.

bhārata (book). Pun plays on the word *śakuni* and denotes a bird; so, it means that no bird was killed in the area of that hermitage. The phrase *Vāyu's talk was only in the (Vāyu)Purāṇa* means no body was there suffering from maniac diseases in that hermitage. We see Jābālin compared to the sun and the sun is said to be in the company of Uttarā: *sūryamiva kṛtottarāsaṅgam*<sup>81</sup>. Jābālin never lived in the company of any Uttarā. Pun helps and the word *uttarā* means an upper garment as confined to the sage. As regards the sun it means the *uttarāyaṇa* -his progress to the north of the equator and to the lunar mansion called *Uttarāṣāḍha* as well. The beginning of *uttarāyaṇa* is known for its auspiciousness.

Bāṇa compares Mahāśvetā even to the principles of Buddhism: *....baudhabuddhimiva nirālambāṃ*..<sup>82</sup>. According to the Buddhism the ultimate knowledge is the realisation of Nirvāṇa (living independent of even breath): Mahāśvetā was free from all the attachments. Kādambarī is compared to the wish-yielding tree fancied as a creeper: *...kalpatarulatāmiva kāmaphalapradaṃ*..<sup>83</sup> The word *kāma* as regards the heroine of the romance means 'love'. The word *kādambarī* itself means wine also:

*Kādambarī rasabhareṇa samasta eva  
Matto na kiñcidapi cetayate jano'yam*<sup>84</sup>

Here, the Homer of India, of course, nods. He forgets that wine is not a respectable drink in the Indian society. Misinterpretation of Indian History, of course, may make the Brahmin eat beef<sup>85(i)</sup> and the Kṣatriya, Rāma making Sītā drink Maireyaka-wine in the Uttarakāṇḍa of the Rāmāyaṇa<sup>85(ii)</sup>. The best example of pun turns out to be a *hīnopamā* as the wine is not a respectable drink and Kādambarī is compared to it.

81 Ibid-Jābālivarṇanā.

82 Vide Mahāśvetāvarṇanā.

83 Vide Kādambarīvarṇanā.

84 Kādambarī: Uttarabhāga, 5.

85 (i) As seen in the opening scene of the 4th act of the Uttararāmacarita of Bhavabhūti.

(ii) Uttarakāṇḍa, 42. 18-19.

Anyhow, the place of pun in the prose romances of Sanskrit is hereby established as outstanding. No type of Sanskrit composition or literature is free from the use of pun. Yāska's Nirukta which gives more than one meaning to a word in all the cases taken up by him is meaningful. Otherwise the tradition that the Vedic hymns have three meanings or interpretations (Ādhyātmika, Ādhidaivika and Ādhiyājñika)—the spiritual, the theological and the ritualistic—cannot be maintained at all. *Agni* means *one who goes* and also *the god of fire*—but never the sensuous fire itself as some of the European scholars believe within the range of Vedic religion and its theology. The sensuous is the sensuous form of the divinity concerned and not its adorable divine form. Pouring ghee into the fire is meant as a symbol of propitiating the presiding deities of not only the fire but also of the water etc. This is just an incidental information on our way to establish the place of pun.

### (5) PUN IN CĀMPŪKĀVYAS

*Cāmpū* a free-style composition where both prose and verses are employed. Its character is found mentioned by Daṇḍin.<sup>86</sup>(i) But the first *cāmpū*, as secured to us is the Nalacāmpū or the Damayantīkathā of Trivikramabhaṭṭa. Pun in *cāmpū* is an obvious figure. The *cāmpū*-writers played on words profusely to display their scholarship, to convey philosophical ideas and to create fun. Pun extends its all-pervasive nature to the *cāmpū* pattern of literature as early as in the very opening verse of the Nalacāmpū itself:

*Jayati girisutāyāḥ kāmasantāpavāhi-  
Nyurasi rasanīṣekaścandanaścandramauliḥ |  
Tadanu ca vijayante kṛtibhājām kavīnām  
Madakṛdamṛtabindusyandino vāgvilāsāḥ ||*

The word *girl* means the Himalayas on the one hand and the king Bhūma, the father of Damayanti on the other. The wellknown meaning of the word *candramauli* is Lord Śiva. It means *Nala* also

86 (i) Gadyapadyamayī kācī cāmpūntyaabhūdhyate. —Kāvyaḍarśa, I.31.



because he was the foremost king in the lunar race. Thus, the first half of the verse glorifies, mainly, Lord Śiva who acts himself as sandal juice to the chest of Pārvatī afflicted by cupid; and the denotative power of the words greets, next, Nala who acts accordingly with Damayantī. The whole theme of the work is conveyed in this way through pun.

Trivikramabhaṭṭa announces paronomastically that poetic ability with numerous types of pleasing and attractive puns and the smiling and beautiful wives, wise in the art of embracing variously are the results of the meritorious deeds of the past:

*Prasannāḥ kāntihārīṇyo nānāśleṣavicakṣaṇāḥ |*  
*Bhavanti kasyacitpunyair mukhe vāco gr̥he striyaḥ ||<sup>86</sup>(ii)*

Hereby, the poet indicates the position and the nature of pun also. Throughout in his work Trivikramabhaṭṭa plays on words at home. For an example, see the following *virodhābhāsa* and the function of pun therein:

*Brāhmaṇyo'pi brahmavittāpahārī*  
*Strīyukto'pi prāyaśo viprayuktaḥ |*  
*Sadveśo'pi dveṣanirmuktacetah*  
*Ko vā tādṛg dṛśyate śrūyate vā ||<sup>87</sup>*

The minister of Nala by name Śrutiśīla is described here. One who is the welwisher of brahmins cannot rob their wealth. The compound word *brahmavittāpahārī* split as *brahmavit* and *tāpahārī* removes the contradiction and it means to us that the minister was a Self-Realized one and a peace-maker. One who is in the company of the beloved cannot be called as a separated from; therefore, pun directs to take *viprayuktaḥ* as *vipraiḥ yuktaḥ*. In the same way *sadveśaḥ* means both a man full of enmity and a man of pleasing dress as well.

86 (ii) Nalacampū, I.4.

87 Ibid, 39.

A swan is employed by the poet to impart spiritual knowledge along with the relevant topic. Pun serves here the purpose. An example:

*Ekānte sevate yogam muktāhāraparicchadaḥ |*  
*Haṁsaḥ sa mokṣayogyo'pi deva kiṁ badhyate tvayā ||<sup>88</sup>*

In relevance with the topic the female swan requests *Nala* to release its lover whose wings are as white as a pearl-necklace and who eats lotus-stalks (-e kasya ante agam sevate). The letter *e* as the form of the locative case of *a* means *in Lord Viṣṇu*. The word *haṁsa* means a soul. No body can bind the soul that has forsaken the food and clothing and concentrated itself in Lord Viṣṇu - the Supreme Bliss.

See a very simple pun in greeting the unbroken series of succession of poetry that appeals to the heart of a reader with sentiment and its solemn style and in which the learned find an abode of mirth:

*Agādhāntaḥ parispandanḥ vibudhānandamandiraṁ |*  
*Vande rasāntarapraudhaṁ srotāḥ sārasiṭatāṁ vataḥ ||<sup>89</sup>*

Paronomastically, it means the stream of the holy river Sarasvatī. Here, the word *vibudhāḥ* means gods. Though simple, this pun denotes a third meaning as regards the *Suṣumnā*-vein; the intrinsic current of which is unfathomable and spirit-touching. This *Suṣumnā* is the abode of the divine bliss.

The bank of the river Payoṣṇī is compared to Viṣṇu, Śiva and Brahman as well:

*Cakradharaṁ viṣamākṣaṁ kṛtamadakalarājahamsasañcāraṁ |*  
*Hariharavirañcisadrśaṁ bhajata payoṣṇītaṭaṁ munayaḥ ||<sup>90</sup>*

*Cakradhara* means *Viṣṇu*; *Viṣamākṣa* means *Śiva*; and *kṛtamadakalarājahamsasañcāraḥ* split as *kṛtaḥ madakalarājahamsena kṛtvā sañcāraḥ yena* means *Brahman*. In relevance with the bank of the

88 Ibid, II. 18.

89 Ibid, 1.3.

90 Ibid, VI. 32.

river it means that there are seen the *cakravāka* birds, big trees and swans' walk.

Naturally, pun got high regards from the succeeding carupū-writers also. For an example, see Bhoja employing pun to make use of the mythological stories and the Prakrit grammar as well as an astrological point while he describes Viśvāmitra:

*..padyaprabandhamiva darśitasargabhedaṁ, prākṛtavākaraṇamiva prakāṣita varṇavyatyāsaṁ, budhamiva somasutaṁ..*<sup>91</sup>

The word *sarga* means heaven as confined to the seer and it means a canto as confined to poetry. *Varṇavyatyāsa* means change of caste and change of syllables: Kauśika, of a warrior caste became Viśvāmitra, a brahmin.<sup>92</sup> Sanskrit letters are changed in Prakrit as found in the word *āryaputra* becoming *ajjautta*. The word *soma* means a plant by that name and the moon as well. Viśvāmitra was a genius as Budha and he used to press out the Soma-juice for his oblations. Budha is a mythological personality born of the moon. Budha as a planet also is called *Somasuta*.

Rāma approaches the Ganges along with Viśvāmitra and Lakṣmaṇa. The paronomastic description of the holy river denotes a venerable cow:

*Ājānapāvanakṣīrāṁ vṛṣānandavidhāyintṁ |  
Śrutipraṇayinīṁ so'yamāpagāmāpa gāmiya ||*<sup>93</sup>

Here, there is pun on the words *kṣīra* which means water as well

91 Carupūrāṇmāyaṇa, I 33-1.

92 Kauśika was a *Kṣatriya* by birth but became a Brahmin by virtue of his qualities; Bhārgava-Rāma was a Brahmin by birth but became a Kṣatriya by virtue of his qualities as seen in his deeds. These are just examples incidentally proving that heredity was not taken to be superior to one's qualities and deeds, on the other hand the latter established the class of culture (and never *varṇa* or colour or Jati or caste) in ancient India. Because Paraśurāma gave up his hereditary profession of a superior grade; he had to surrender his might to Dāśarathī-Rāma at the end.

93 Ibid, 54

as milk, *ṛṣa* which means religion as well as a bull and *śruti* which means the Vedas on the one hand and the Eternal Sound on the other. Both the water of the Ganges and the milk of a cow are pure by nature. The Ganges bestows the Supreme Bliss according to the sacred texts: the cow pleases a bull to get itself ready to give milk in future to fulfill the need of religious functions. The Ganges is called a dear friend of the Vedas so also the cow because without a cow no religious function is possible in Hinduism. In the course of meditation the stage of experiencing the Eternal Sound is called to meet the Ganges in the mythological way of expression.

Bali is sent to the nether world by Vāmana. His grief is fancied by Anantabhaṭṭa increasing day by day. He applies it to the city called Ekacakra making a pun on the word *balih*:

*..pātālabhuvamīva pratyuhāṁ vardhamāna balisokam*<sup>94</sup>

Ekacakra was shadowed by grief in an ascending order day by day caused by the victimizations according to compromise with the demon called Bakāsura.

Many a time pun presents amusements: see an example-

*..jalapakṣiṇo munaya iva ye mīnāhāraṁ vāñchantī.*<sup>95</sup>

The birds in water that desire fishes for their food are compared to the sages. But, as a matter of fact, the sages never used to eat meat. The adverse meaning is cleared when the phrase is construed as *amī ye munayaḥ anāhāraṁ vāñchantī* as confined to the sages. It means that the sages observe fast.

Monkeys, just to see another example, are usually seen in the sacred places of India. Venkaṭādhvarin makes use of this fact. He states punningly that the monkeys on the mountain Śeṣācala, where Lord Venkateśa resides, are in search of Śrī Rāma:

94 *Campūbhārata*, II-36-1.

95 *Nalacarṇpū*, II-19-1.

*Ṣarvottuṅgaḥ śrītaśubhagaḥ sūdhvabhikhyātātilo  
 Bhāsvadvamsopacayajanakaḥ sānujasphūrtiko'yaṁ ।  
 Enaṁ nūnaṁ kṣitibṛtamiyaṁ jānātī jānakīśaṁ  
 Kīśakreṇī kalaya śaraṇīkurvaṭī varvarīti ॥*

The paronomastic words express attributes confined to both the mountain and the lord of Jānakī. The mountain, Veṅkaṭagiri is the highest of all the mountains around: Rāma is the best of men. There are auspicious caves in the mountain: Rāma took rest in the territory of Guha. Good people praise the merits of the Śeṣācala: Rāma is noted for his chastity. There are attractive bamboo bushes on the mountain: Rāma maintained the continuity of the race of the sun. The rays of the sun, first, fall on the peaks of the mountain: Rāma is strengthened with his brother. The mass of monkeys thinks that the mountain is King Rāma himself because of the resemblance of the words they heard. To seek his protection (perhaps, from the pilgrims) they are in search of Rāma.<sup>96</sup>

#### (6) PUN AND ANEKASANDHĀNAKĀVYAS

It is only Sanskrit language that can boast of the *anekasandhānakāvyas* where two or more than two stories are narrated in the same breath throughout the full-length of a poem. The fact behind is the facility of the special lexicons of punning words such

96 Viśvagunādarśacarpū, 205.

*N.B.*:—The mountain is taken to mean power. Pārvatī is the female form of the Lord's divine power. She is said to be the daughter of Himavat who is represented by a mountain of the same name. The Vedānta identifies the Lord with the Parabrahman who, in turn, is not different from His power. Śrī Rāma represents the Lord. He is the latter's incarnation. Hence, monkeys (who belong to the class of higher animals and who are hunted at to postes reason by Śrī Śaṅkarācārya in his Adhyāsa Bhāṣya or introduction to the Bhāṣya on the Brahmasūtras) naturally seek protection of Rāma, indicated by the greatest mountain Himavat and here, the mountain Veṅkaṭagiri. The Bhagavadgītā says,

*Yadyad vibhūtiṃ tat satvaṃ śrīmadārjitameva vā ।*

*Tattadevārogaccha tvaṃ mama tejomūlāsau bhavati ॥ —X. 41*

as the Anekārthasamuccaya of Śāśvata, the Anekārthakośa of Mañkha and the Anekārthasabdakośa of Medinīkara. There is a section called *Nānārthavarga* in the *Amarakośa*. E. V. *Virarāghavāchārya*<sup>97</sup> points out the Śleṣārthapadasaṅgraha of Śrī Harsa and the third chapter called *Śleṣasiddhi* in the *Kāvyaikalpalatāvallī* of Arisimha and Amaraçandra combined. There are many glossaries like Anekārthadhvanimañjarī, Nānārthaikākṣaramālā, Śabdasaṅdarbhāsindhu and so on.

In Sanskrit every syllable or letter is taken as a word, sometimes, with at least two meanings. The syllable *a*, for an instance, means *Viṣṇu*<sup>98</sup> and *Mṛtyuñjaya*.<sup>99</sup> Virtually, words of single meaning in Sanskrit are very less in number. A simple word like *hari* gives twentytwo meanings such as Viṣṇu, India, parrot, peacock, lion, monkey and so on. The word *go* in the feminine gender has nine meanings; and in the masculine gender it has seven meanings. *Mātā* means a mother and it means a measurer. These examples include the etymological as well as the *rūḍha* (usage) senses. Some poets took it a fancy to exhibit their hold on all the lexicons and that is criticized by the modern scholars as a triumph of misplaced ingenuity.<sup>100</sup> It is true only if it is an aesthetic defect—*rasāpakaṣaka*.

### (i) *Dvisandhānakāvya*

A *dvisandhānakāvya* is entirely different from a *śleṣakāvya*, in the former type of poetry punning words are the only means and the poet's task of selecting the words suited to both the stories is more difficult and rather pedantic than the poet of the latter type of *kāvya*. In a *dvisandhānakāvya* two meanings must be relevant under description whereas in a *śleṣakāvya* both the meanings may not be equally relevant. There is every scope for all the other figures of speech in a *śleṣakāvya* whereas pun is the only supreme monarch

97 'Dvyarthī and Tryarthī Kāvyaś in Sanskrit Literature' -published in K. B. Pathak Commemoration Volume (B.O.R.I.) PP. 367-381.

98 Vide any standard dictionary.

99 Vide the Akṣamālōpanishad.

100 Vide History of Sanskrit Literature by A. B. Keith, P. 56.

in a double-storied *kāvya*. So, the *dvisandhānakāvya* of Kavirāja differs exclusively from the *śleṣakāvya* of Subandhu. A *dvisandhānakāvya* is also called a *vyastakāvya*<sup>101</sup> because of the fact that the denotative sense, here, is equally applied to two themes and that is to shoot down two birds at a shot as Dr. V. Raghavan remarks.<sup>102</sup>

The credit of writing the first *dvisandhānakāvya* goes to Daṇḍin:<sup>103</sup> but the work is not found so far. The next work of this kind is the *Rāghavapāṇḍaviya* and that is available to us. There are two works of this title written in the twelfth century<sup>104</sup> A.D. one by Dhanañjaya in eighteen cantos and the other by Kavirāja in thirteen cantos wherein each stanza applies to the stories of the *Rāmāyaṇa* and the *Mahābhārata* simultaneously. The *anekasandhāna* -poets commonly resorted to these two great works while selecting the themes for their poems. It is learnt that even Daṇḍin had chosen the themes from the *Rāmāyaṇa* and the *Mahābhārata* only for his *dvisandhānakāvya*.<sup>105</sup> Stories from the epics like *Bhagavatapurāṇa* and the later historical events also are chosen by a few poets.

Kavirāja places himself along with Subandhu and Bāṇa.<sup>106</sup> He hints at his harder effort as compared to the other two.

*Padamekamapi śliṣṭam vaktum bhūyāt pariśramah |*  
*Kathādvayaikyantirodhaḥ kim dharāpatito'dhikam ||*<sup>107</sup>

In the following stanza Kavirāja makes it clear that the *Ardha-*

101 *Samākṣarāṅghrīrvisamākṣarārdhadvedhābhavet vyastakavitvasīmā ||*  
—Daivajñāsūri-in *Rāmakṣṇavilomakāvya*.

102 *ANEKASANDHĀNAKĀVYAS*. *Annals of Oriental Research*: Madras, Vol. III (1938)

103 Vide 'History of Sanskrit poetics' by P. V. Kane PP. 100-101.

104 This Dhanañjaya is different from Dhanañjaya of the *Daśarūpaka*. Both Dhanañjaya and Kavirāja belong to 12th century A.D. —See 'A Companion to Sanskrit Literature,' P. 32 & 59.

105 Vide Madras Mss. of *Srīgāraprakāśa*, Vol. II. P. 444

106 See the foot-note 77 above.

107 *Rāghavapāṇḍaviya*, I 39.

nārīśvara-idol inspired him to compose a *dvīsandhāna*-poem on the basis of the pleasing Rāmāyaṇa and the Mahābhārata themes:

*Ramya rāmāyaṇī yaiṣā bhārati saiva bhārati |*  
*Ardhanārīśvaramayī mūrtirekatra śobhanam |*

Daśaratha and Pāṇḍu with their respective capitals are seen in the following stanza:

*Vicitravīryasya divaṅgatasya*  
*Pituḥ sa rājyaṁ pratipādya bālye |*  
*Purīmayodhyām dhṛtarāṣṭrabhadrām*  
*Sahastīśobhām sukhamaḍhyuvāsa ||108*

As regards Daśaratha it means that he was residing happily in the charming city, full of elephants, called Ayodhyā prospered under his ancestors, wherefrom they ruled over the country. In the very boyhood he got the throne at the death of his father Aja of marvellous might. As regards Pāṇḍu it means that he got the kingdom in the early age of his life as his father Vicitravīrya was already dead. He resided happily in Hasiṇāpura which was beyond the reach of enemies' attack. He became the ruler of the country as his elder brother Dhṛtarāṣṭra was incompetent for it.

*Karagrahāt kosalakekayendrabhuvorguruśrīvinamat sumitraḥ |*  
*Prthāvarodhaḥ samare jitāriḥ gopīāhimādrīśvaratām sa lebhe ||109*

As confined to Daśaratha it means that he became glorious by marrying the daughters of Kosala and Kekaya kings. He became the husband of Sumitrā also. No body was there on earth to fight against him in battles. Thus he conquered all the enemies. He attained sovereignty even on the mountain Himālaya. As confined to Pāṇḍu it means that he received taxes even from the kings of Kosala and Kekaya. He was a conquerer of enemies in battles and a protector of people in peace as well. He was the husband of Kuntī and he married Mādri also.

108 Ibid, 51.

109 Ibid, 54.



The following stanzas of Kavirāja inform the methods he adopted:

*Prāyaḥ prakaraṇaikyena viśeṣanaviśeṣyayoḥ |*  
*Parivṛtṭyā kvacittadvadupamānopameyayoḥ ||*  
*Kvacitpadaisca nānārthaiḥ kvacidvakroktibhaṅgibhiḥ |*  
*Vidhāsyate mayā kāvyaṁ srīrāmāyaṇabhāratam ||*

Similar contexts like marriages, expeditions etc., are chosen. The synonyms and epithets are selected so as to apply to both the themes. Punning words are used and sometimes ingenuity is resorted to.

There are many other double-storied *kāvya*s such as the *Rāgha-vapāṇḍavīya* of Kṛṣṇapāṇḍita, *Rāghavanaiṣadhiya* of Haradattasūri, *Pārvatīrukmiṇīya* of Vidyāmādhava, *Rāmacarita* of Sandhyākaranandin, *Kosalabhosaliya* of Śeṣācalapati and so on. The *Rāmacarita* is a special type of *divisandhānakāvya*; for, the poet here treats the themes pertaining to the hero of the *Rāmāyaṇa* and to the king Rāmapāla of Bengal who flourished at the close of the eleventh century A.D. The *Kosalabhosaliya* also is of the same type. The author Śeṣācalapati says in the beginning that he describes Śāhendra of Bhosale dynasty (Śahāji of Tanjore) along with Kosalendra to show his gratitude to that king, his patron. Then he deals with the themes:

*Rakṣanmahārāṣṭravibhuḥ purīm tām*  
*Bhāsvatkulam bhūṣayate nikāmaṁ ||110*

It is obvious that the word *mahārāṣṭra* means the territory by that name and a great country as well. *Bhāsvatkula* denotes a glorious dynasty and the lunar race.

Men may appreciate or depreciate, but no doubt, this type of full length punning poetry is not possible in any other language of the world. Prof. Maedonell opines, *A tour de force of this kind is doubtless unique in the literatures of the world*<sup>111</sup>. A. B. Keith

110 Mss 4233 T D. No. 10270 Saraswatimahāl, Tanjore.

111 Vide History of Sanskrit Literature, P. 331.

points out the nature of Sanskrit language in this context. And, he states that at the first sight these poems appear incredible but these are explained without special difficulty<sup>112</sup>.

Dramas also are written with double themes. The Rāghavayā-davīya, for an example, written by Nṛsiṃha<sup>113</sup> deals with the Rāmāyaṇa and the Mahābhārata themes. The *Sūtradhāra* says to the *naṭī*:

*Tavaiva gītarāgo māṃ cakarṣamādhurojvalaḥ |*

*Viśvāmitra ivākrūraḥ rāmaṃ kṛṣṇaṃ sahāyanam ||*

This stanza refers to both Viśvāmitra and Akrūra. Viśvāmitra is of a gentle character and he seeks help from Rāma whose complexion is dark-blue and who is accompanied with his brother. Akrūra is a friend of all. He takes Balarāma and Kṛṣṇa to Madhurā. Then both the parties come on the stage and they start with paronomastic conversation.

### (ii) Poems with more than two themes

There are *trisandhāna* poems like the Rāghavapāṇḍavayā-davīya of Rājacūḍāmaṇi Dīxita, the Yādavarāghavapāṇḍavīya of Anantā-cārya, a Trisandhāna of Cidambara Kavi and another *Trisandhāna* of Ghanaśśāma (-a king of Tanjore)<sup>114</sup> and so on. There is a *Catussandhānakāvya* known as Nalayādavarāghavapāṇḍavīya. The Pañcakalyāṇacampū written by Digambarakavi gives five themes based on the marriages of Rāma, Kṛṣṇa, Subrahmanya, Viṣṇu and Śiva<sup>115</sup>. There are two *Saptasandhānakāvyas* and one *Caturvīṃsatisandhānakāvya*. The first stanza of Cidambarasumatī's Rāghavapāṇḍavayā-davīya expresses ten meanings:

<sup>112</sup> Vide History of Sanskrit Literature, pp. 137-138.

<sup>113</sup> *Nṛsiṃhanāmasukavirvinītaḥ vidvannude rūghavayā-davīyanāmojvalaṃ nāṭa-kamatatāna*; Ms. O. R. I. Mysore.

<sup>114</sup> Vide the article '*Anekasandhānakāvyas*' of Dr. V. Raghavan: Same as above Fn. No. 102.

<sup>115</sup> Same as above Fn. No. 97.

*Vāñcavo racayatu savadāntaraṅgam  
 Gāṅgeyaḥ sarasanayodayāṁ dadhānaḥ |  
 Satyāpto budhakulamaulibandhurojaḥ  
 Śrīrāmaḥ sutagurumānanābjahaṁsaḥ ||*

The commentator who is no other than the poet's own father says that in this stanza Brahma, Viṣṇu, Śiva, Kumāra, Śrīrāma, Balārāma, Paraśurāma, Manmatha, Aja and Bhīṣma are described:

*Caturmukhaśrīpaticeन्द्राशेकहारा-  
 ष्ठादनानो दाशरथिरहायुधहाḥ |  
 Bhṛgvātmajaḥ srītanujājāhnavi-  
 Sūtā daśaite kramaśo'travarnitāḥ ||*

Dr. V. Raghavan gives the reference<sup>116</sup> of a stanza written by Somaprabhācārya that yields hundred meanings; and he gives the reference<sup>117</sup> of a phrase of three words, *Rājāno dadatte saykhyam* of Samayasundaragani from which eight lakhs of meanings are extracted and that is known as *Aṣṭalakṣūṛthī* or *Artharatnāvalī*. Of course, this is not a fullfledged long narrative poem of many themes. But it is a very rare example of ingenuity displayed by any author of even sententious poetry. This can really have very little aesthetic effect and an absurd creation of pedantry inspite of its metrical, grammatical, figurative and logical accuracy which may be established by an extraordinary ingenuity. But it is worth mentioning here for establishing the omnipresence of paronomasia in Sanskrit compositions. Such compositions have no place in the *śāstras* or scientific literature in any language of the world.

### (iii) Vilomakāvya

*Vilomakāvya* is another variety of the *anekasandhūnakāvya*. In this kind of poetry the verses relate one story when read from left to right and tell another story when read from right to left.

116 Same as above Fn. No. 102. The reference is vii-viii 'Introduction to Kumārapālāpratibodha,' Gos, XIV.

117 The reference is AK. No. 1353 extract p. 119.

Therefore, they are known as *gatapratyāgatakāvyas*. They require necessarily the hardest possible labour on the part of a poet. Bhāravi may be said to be the founder of this style. See his verse:

*Niśtrāsrato'bhīko nyejate'maraṇā rucā |*  
*Sārato na virodhī naḥ svābhāso bharavānuta ||*<sup>118</sup>

As it is, this stanza is an address made by Kārtikeya to the soldiers of Lord Śiva, who are in the guise of the mountaineers. They are immortal. Their lustrous enemy is fearless and he is enjoying with his sharp sword. He is of handsome personality and he is not shaken by their might. So they too are asked to maintain their courage. If the same stanza is read from right to left it makes another verse:

*Tanuvārabhaso bhāsvānadhīro'vinatorasā |*  
*Cāruṇā ramate janye ko'bhīto rasitāśini ||*

Here, it makes a perfect praise of Arjuna. That lustrous one wears a glittering armour. He is a courageous one. His chest is unbent. He enjoys the battle-field wherein the sound of weapons itself brings death.

All the *vilomakāvyas* are in the same style. For an example see a stanza from the *Rāmakṛṣṇavilomakāvya* of Sūryakavi <sup>119</sup>

*Tam bhāsutāmuktimudārahāsam*  
*Vande yatō lavyabhavaṁ dayāśrīḥ |*  
*Śrīyādavaṁ bhavyabhatoyadevaṁ*  
*Sarī hāradāmuktimutāsabhūtaṁ ||*

-I am to salute to the auspicious one who took an incarnation with grand mercy, who is endowed with solemn smile and from whom Sītā is released. I salute to Śrī Kṛṣṇa who is more lustrous than the sun as well as the moon. He killed (Pūtana) to give salvation to an individual soul.

<sup>118</sup> Kirātārjuniya, XV. 23.

<sup>119</sup> Saraswati Mahal Library, Tanjore, Ms. T. D. 549/3845

E. V. Virarāghavācārya in his essay on *Dvyarthī and Tryarthī Kāvya*<sup>120</sup> gives the title of six *vilomakāvya*s. They are *Yādavārāghaviya*, *Rāghavapāṇḍaviya*, *Rāghavayādvīya*, *Rāmakṛṣṇavilomakāvya*, *Nalaharicandrodaya* and *Rasikarañjana*.

#### (iv) Remark

The *bahulārthins* and the *vilomakāvya*s are admired in no way better than the *mahāyamakas*. Many of these are the results of the boundless ambition of exhibiting the mastery over lexicons but not at all the results of an intention of word-economy. It is not in accordance with the grammarians' maxim that they like brevity and if a short vowel is saved they feel of a son's birth. The poets of *bahulārtha*-poems and *vilomakāvya*s appeal to the brain at the cost of the poetic values. No doubt the appreciators of pedantic luxuries find their heaven in this kind of poetry but the *sahṛdayas* find no place here. A connoisseur feels that this kind of poetry is a fatal effect of language. Exceptions may be there but this is the general rule with reference to the two kinds of poetry referred to here. But the virtues of pun overwhelm its misuses, on the whole, in literature as a fine art in Sanskrit. But in all cases it is very interesting to a linguist without any exception. Like *sphoṭaḥ śabdo dhvaniḥ śabdaguṇaḥ* (sphoṭa is a sonic quality which is called *Dhvani* or suggestion) we can say with equal force and greater scientific accuracy *śleṣaḥ śabdo bahulārthavān dhvanyatirikto vāgyīśeṣaḥ* (—śleṣa is semantically a multipronged word which is beyond the reach of suggestion as a special form of speech). *Dhvani*, as Mahimabhaṭṭa irrefutably establishes, is not different from *Lakṣaṇa* or *Anumitārtha*; but *śleṣa*, like Lord *Ivara* with his power of *Māyā* (Yogic power), creates wonders of speech that outshine or constitute the essence of many *guṇas* and *alankāras* which go beyond their established lists. Anything can be misused or used well. Similarly, the pun. If it is misused it is none of its faults; and, its all-pervasiveness in Sanskrit has made the language the richest linguistically and also poetically to a great extent. It shoots more than two birds at a shot as we have seen here.

120 Vide fn. 97 above.

Though euphonic splitting is at the root of the *yamakālaṅkāra* it is the nearest cousin of pun. And, though the device differs, the resultant compound which repeats itself has the same form-identity like the punning word. Its *dvīsandhāna* is limited to a stanza or a part of it.

No *śabdalaṅkāra* is a *sound-figure* in the real scientific sense of the word; as already stated, every word is *vāgartha-samprīkta* (inseparably combined sound and sense) as Kālidāsa puts it. There is no sound without some sense or the other and no sense which has not the expressive medium of a sound in every language of the human beings. So the difference made both in *yamaka* and *śleṣa* on the basis of the convention is artificial. Every word in a language is sono-semantic; the power of both the sound and sense are inseparably combined by usage. Hence English Literary Criticism has not committed this Sanskrit fault.

Expression, indication and suggestion are reduced by our Darśanas to the first two only. If we accept this, a *śleṣa* expresses or indicates multifarious meanings either lexicographically or euphonicly if we want to subsume *yamaka* also under the pun. It is just natural; no *yamaka* is a *śleṣa* but some *slesas* are *yamakas* as we find in the dual or quinquasemantic poems. See the stanza of Bhāmaha:

*Sādhunā sādhunā tena rājatā rājatā bhṛtā |*

*Sahitaṁ sahitaṁ kartuṁ saṅgataṁ saṅgataṁ janam ||121*

—The kingship (*sā rājatā*), now (*adhunā*), is accepted by the lustrous and noble man (*rājatā sādhunā bhṛtā*) so that good people (*saṅgataṁ janam*) may keep going along their path (*saṅgataṁ sahitaṁ kartuṁ*) smoothly (*sahitaṁ*).

## (7) PUN IN MISCELLANEOUS LITERATURE

*Agajānanapadmārkam gaṇānanamaharniṣam |*

*Anekadantam bhaktānām ekadantamupāśmahe ||122*

121 *Kāvyaśāstrakāra*, II. 11.

122 This stanza is mentioned in the *Subhāṣitaratnabhāṇḍāgāra*, (p 2, stanza 5): 8th Edn. Nirṇaya Sāgar Press, Bombay.

It is a prayer unto Lord Ganapati. Contradiction in the words *agajānana* and *gajānana*, *ekadanta* and *anekadanta* is obvious. Pun comes to help the devotee. It denotes *Girijā* by the word *agajā*, and splits *anekadantam* as *anekadam* + *tam*. And in this way pun enables to the devotee to pray the god of elephant-face in the beginning of all functions. The lotus-like face of his mother *Girijā* blooms at his presence. He is of single tooth but his boons are hundreds.

The current of pun is seen throughout the main artistic channels of Sanskrit literature. In this language there are many other varieties of charming streams of literary Ganges spread in all fields of human life and pun is seen there producing striking waves of meanings. Pun serves as a media of relating the intended sense in secluded way also. It is seen used from a seer to a lay man. Here are a few examples of some varieties of literary records in this topic mentioned.

#### (i) Pun in lyrics

Lyrics, in Sanskrit, start their career from the Vedic period itself. Here is an instance. A son is born and the father is supremely pleased:

*Āṅgādangāt sambhavasī hṛdayādabhiḥyase |*  
*Ātmā vai putranāmāsi sa jīva śaradaḥ śatam ||123*

A son is born with the heart and soul as well as the physical limbs of the father. His affection finds his own appearance in his offspring. Therefore, he says he himself is the son and he wishes that the child may live hundreds of years. It is a seer's wish after his own heart. The divine tongue relates something more. The word *ātman* paronomastically means the Supreme Soul. The seer finds It in his son and he feels that his own body was the means of Its manifestation. The word *putra* means a son in the ordinary sense; and etymologically it means one who gives strength by

offering food etc. and one who protects from the hell <sup>124</sup> as well. in the following hymn it is described that the Dawn illuminates the boundaries of all the sky, dispels the darkness and shines with her husband:

*Vyūrṇvatī divo antā abodhyapa  
svasāraṁ sanutaryuyoti |*

*Pranīnatī manuṣyā yugānti yosā  
jārasya cakṣasā vibhātī ||<sup>125</sup>*

Here, the word *svasāraṁ* means night that passes away itself (*svaya-meva sarantīm*) and it means a sister also. The word *jāra* means the sun (the husband of the Dawn) as well as a paramour. Thus, punningly, it means a lustrous wife who brings her husband to the right path by driving him away from an inauspicious contact and enables him to shine in the society.

Poets are always seen with admirers as well as abusers. Kālidāsa was not an exception to this fact. In his *Meghadūta* he is found responding to both:

*Adreḥ śṛṅgaṁ harati pavanaḥ kiṁsvidityunmukhābhr-  
Dṛṣṭoisāhaścakitaçakitaṁ mugdhasiddhāṅganābhiḥ |*

*Sthānādasmātsarasaniculādutpatodaṁmukhaḥ khaṁ  
Dīgnāgānāṁ pathi pariharan sthūlahastāvalepan ||-14*

The innocent *siddha* -ladies are amazed to see the cloud because they think a peak of mountain is being carried away by the wind. The place from which the cloud is to start its journey is full of sappy canes. In the course of its journey the cloud is alarmed to avoid the massive trunks of the quarter-elephants. The poet plays on the words *sarasa*, *nicula* and *dīgnāga*. They mean Kālidāsa's loving friend and a criticizer respectively. Now, the stanza means in favour of his poetry. His works are considered as high as the

<sup>124</sup> 'Putraḥ puru trāyate niparaṇādvā punnarakarā tatastrāyata iti vā.'

Nirukta, 2.11.

<sup>125</sup> Rgveda, I. 92.11.



peaks of a mountain and they are simply enjoyed by the connoisseurs. The word *sarasa* means wet as well as loving. A cloud takes its form from water and the canes, by the side of the ponds bid good-bye to it. Loving friend admires the work even when it is not yet released to the public. The abuser (—Dīgnāga here) criticizes the work though that is liked by the *sahṛdayas*.

The *Śatakatraya* of Bhartṛhari is famous in Sanskrit lyrics. The manifold experience of the poet pertaining to various modes of life is reflected in the three hundred independent verses. Pleasing verses are there in this collection with striking puns. See the words denoting precious-stones and planets helping the poet paronomastically in expressing the erotic mood:

*Mukhena candrakāntena mahānīlaih siroruhaiḥ ,  
Pāṇibhyām padmarāgābhyām reje ratnamayīva sā ||*<sup>126</sup>

The word *candrakānta* means moon-stone as well as the moon's beauty. *Mahānīla* means the dark-blue precious-stone called sapphire and so was the lock of hair of that paragon of Beauty. *Padmarāga* means ruby as well as the reddish complexion of lotus. Thus the poet's Beauty appears as if made of jewels.

*Guruṇā stanabhāreṇa mukhacandreṇa bhāsvatā |  
Śanaiścarābhyām pādābhyām reje ratnamayīva sā ||*<sup>127</sup>

Her breasts are big. She shines with the moon's face. Her feet move slowly. The words denoting attributes punningly mean Jupiter, the moon and Saturn. Thus, the poet feels that she is the result of the combination of planets.

### (ii) Pun in stotrakāvyas

The devotional lyrics are called *stotrakāvyas*. The mythological events, meditational elements and the stages of intense-contempla-

126 Śṛṅgārāśataka, 16.

127. Ibid, 17.

tion (rājayoga) are the main themes of this kind of lyrics. The commencing period of the *stotrakāvyas* is linked with Aśvaghoṣa. Because, the Gāṇḍīstotragāthā, the earliest of this kind is ascribed to him. Aśvaghoṣa's uses of puns are already seen in this chapter only while dealing with the *mahākāvyas*. The Sūryaśataka of Mayūrakavi is the next devotional work and here, puns are found predominantly in more than twenty stanzas. Some of them are quoted by poetic thinkers beginning with Ānandavardhana. Here is a verse where the chariot of the sun is compared with Garuḍa. The words express attributes applicable to both:

*Yoktrībhūtānyugasya grasitumiva puro dandaśūkāndadhāno  
Dvedhā nyastāmbuvāhāvalivihitabrahmapakṣavikṣepaśobhaḥ |*

*Sāvitraḥ syandano'sau niratīṣayayaprīṇitānūrureṇa  
Kṣepīyo vo garutmāniva haratu harīcchāvidheyapracōraḥ || 64*

The divine chariots do have serpents used as ropes to tie the yokes. As regards the sun's chariot they appear as if pulling it; and in relation with Garuḍa they appear as if being swallowed. Thus the word *grasitum* gives double meaning. The chariot of the sun divides the clouds into two parts and with them it becomes splendid as if possessing wings; Garuḍa does the same but scatters the clouds away with his wings. So pun is there in the word *vikṣepa*. Both the chariot and Garuḍa are admired by Arama because of their high-speed. The speed of the chariot of the sun depends on the moods of the horses whereas the movement of Garuḍa depends on the will of Viṣṇu. Thus pun is there in the word *hari*.

The Saundaryalaharī of Śrī Śaṅkarācārya is the most remarkable *stotrakāvya*. It is highly esteemed by one and all. It attracts the connoisseurs, the intense-contemplators, the followers of mystical formularies and the philosophers to the same extent with its poetic beauty, with its superb exposition of all the divine nature of the Universal Mother and Her Supreme Form of Śrīcakra, with its picturizational aspect of mysticism and with its embodiment character of Truism respectively. Every stanza of this venerable work is competent of all these meanings. See the following verse where pun is in the key-position:

*Bhavāni tvam dāse mayi vitara dṛṣṭim sakaruṇām  
Iti stotum vāñchan kathayati bhavāni tvamiti yah 1  
Tadaiva tvam tasmai diśasi nijasāyujyapadavīm  
Mukundabrahmendrasphuṭamukulañrājitaṭpadām ॥—22*

A devotee begins to pray the Goddess. He utters just the word *bhavāni*. The Goddess is pleased with the word itself and bestows him or her the Supreme Bliss at her feet illuminated with the crowns of Viṣṇu, Brahman and Indra. The word *bhavāni* denotes, at first, a vocative case addressing the wife of Bhava—the manifested form of the Supreme Power. Punningly this word denotes the first person of the imperative mood of the root *bhū* and that is how the Supreme Goddess understands. The word *bhavāni* is construed with *tvam*. So, it means the principles of *Tattvamasi* and *Aham brahmāsmi*. The Supreme Bliss is attained soon after one realises It.<sup>128</sup> See another instance where pun is all-pervasive.

*Viśālā kalyāṇī sphuṭarucirayodhyā kuvalayaṭṭh  
Kṛpādhārā dhārā kimapi madhurā bhogavatikā 1  
Avantī dṛṣṭiste bahunagaravistāravijayā  
Dhruvam tattannāmayavaharaṇayogyā vijayate ॥—49*

The proper names of eight holy cities are brought to mean the adjectives qualifying the eyes of the Goddess. The word *nagara* means *city* as well as *inseparable glory*. The eyes are glorious for ever and they are comparable to the eight big cities, viz., Viśālā, Kalyāṇī, Ayodhyā, Dhārā, Madhurā, Bhogavatī, Avantī and Vijayā<sup>129</sup> which paronomastically mean that the eyes are broadened, auspicious, lustrous as well as beautiful and unconquered by the lotuses, productive of the streams of mercy, extra-ordinarily charming, long as well as blissful, protective and victorious respectively. Hereby the mystic poet directs a devotee towards the Mother resid-

128 Cf. "...tatra ko mohah kaḥ śokaḥ ekatvamanupāśyataḥ." —Iśā. Upa. 7 & "...ya evam veda aham brahmāsmiṭi sa idam sarvaṃ bhavati" —Bṛaha. Upa. I.4.10

129 Viśālā - Badarīnāth, Kalyāṇī is a holy place between Bombay and Nāsik; Bhogavatīkā = Amarāvati; Avantī = Ujjaina; Vijayā = Vijayanagara.

ing in the above mentioned holy places; and at the same time he directs an intense-contemplator towards the *suṣumnā*-vein describing its due characters.

Pun is often seen in the *Sahasranāmastotras* also. Here is an example from the *Lalitāsahasranāmastotra*:

*Sumerunadhyakṣṛṅgasthā śrīmannagaranayikā |*

*Cintāmaṇigrhāntasthā pañcabrahmāsanasthitā || —22*

The Goddess is seated on the middle peak of the Sumeru mountain. *Sumeru* means the *mūlādhāracakra* to a Self-concentrator and it means the name of the mythological mountain to a devotee. *Śrīmannagara* means *Śrīnagara* on the one hand and *Śrīcakra*<sup>130</sup> on the other that stands for macrocosm. *Cintāmani* means *precious stone* by that name. It denotes the source of various powers also. The seat of Lalitā embodies five Brahmanas, i.e., Brahman, Viṣṇu, Rudra, Iśāna and Sadāśiva. On the other hand it means that Śrī Lalitā as *Citkalā* in the body is above all the five *granthis*, viz., the *brahmagranthi* (which is above the *mūlādhāra* and the *swādhīsthāna* plexes), the *viṣṇugranthi* (which is above the *maṇipūra* and the *anāhata* plexes), the *rudragranthi* (which is above the *viśuddha* and the *ājñā* plexes), the *īśānagranthi* (which is in between the *ājñācakra* and the skull) and the *sadāśivagranthi* called the *Sahasrārapadma*.

The number of the *stotrakāvyas* is very large. Generally, they are composed with suitable words to mean both prayers and mystic principles. So, pun is the inevitable companion to a remarkable *stotrakāvya*. Still the stream of this kind of poetry is flowing with all of its depth. The *Umāsahasra* written by the great sage of this 20th century is a mile-stone in this behalf. See the first of its thousand glorious literary pictures:

*Akṣhilajagunmātomā tamasā tāpena cakulānasmān |*

*Anugrṇātvanukamṇpāsudhārdrayā hasitacandrikayā ||*

130 Vide the *Gauḍapādasūtras*.

The venerable commentator Kapāhśāstrin points out that the metaphor, here, is enlivened by pun.<sup>131</sup> Umā is the mother of the whole world. We are afflicted by darkness and intensive pain. The words *tamas* and *tāpa* mean, punningly, ignorance or illusion and the three kinds of heat (*ādhibhautika*, *ādhidāivika* and *ādhyātmika*) respectively. The heat is the result of the illusory undertakings. Umā is prayed to be pleased. Beacuse her favourable smile acts as the nectarous moon-light in dispelling the darkness as well as the ignorance and in removing the pain as well as the heat.

### (III) Pun in gnostic verses

The gnostic verses are in lakhs together. These are the polished verses known as *subhāṣitas* which are enlivened by the experiences of various aspects of life. The *subhāṣitas* grace any speech in any gathering. These are said to be one of the substances of an ideal life such as merit, fame, good mannarism, capability of undertaking any remarkable work and so on:

*Dharmo yaso nayo dākṣyam manohārisubhāṣitaṁ |*

*Ityādi guṇaratnānāṁ saṅgrahṇ nāvasīdati ||<sup>132</sup>*

The *subhāṣitas* are found abundantly in epics and fables like the *Pañcatantra* and the *Hitopadeśa*. A number of collections of the polished verses of various authors such as the *Subhāṣitaratnabhāṇḍāgāra* give us the selected ones of this kind. There are gnostic works of independant authors also. Bhartṛhari's *Śatakatrayaṁ* is called *Subhāṣitatṛīṣatī* and it is the first of this kind. The *Saduktikarṇāmṛta* of Śrīdharadāsa, the *Sūktimuktāvalī* of Bilhana etc. are the best examples of this kind of works.

Pun is given a wider scope in the *subhāṣitas*. It comes in a very simple way but acts forcibly in imprinting the thought that a *subhāṣita* conveys. Here, pun serves the purpose of word-economy. See the following verse from a famous fable:

131 Śleṣojjīvitakṛt rūpakamalaśūkarak tenānuprāṇitak vastu.

—Prabhā.

132 *Subhāṣitaratnabhāṇḍāgāra*, p. 29/7.

*Bālasypāpi raveḥ pādāḥ patantyurasi bhūbhṛtām |*  
*Tejasā saha jātānām vayah kutropayujyate ||133*

Here, pun is in the words *pādāḥ* which means the feet as well as the rays, *bhūbhṛtām* which means mountains as well as kings and *tejas* which means the point of flame and lustre. The rays of the sun, as soon as he is arisen, fall on the mountain-peaks which are of thousands of years old. In the same way even the kings are influenced by a very young man but brilliant. The spark of fire may be small but can lighten the whole world.

Show of affection, bribery and sorcery are the means to get any work done. No man is there on earth uninfluenced by atleast one of these three:

*Snehena bhūtadānena kṛtāḥ svaccho'pi durjanāḥ |*  
*Darpaṇaścāntike tiṣṭhan karatyekamapi dṛiḍhā ||134*

The word *sneha* means affection as well as oil and the word *bhūti* means wealth as well as sorcerous ash. Dirtiness finds scope even in a clean body but oiled. Friendship gets any work done. Friendship with wicked persons spoils one's character also. Sorcerous ash may direct one's mind against one's own will. Both oil and money serve the purpose of bribery. *Darpaṇa* means a mirror and it means an eye also. One can be two when reflected in a mirror. If the edge of an eye is pressed one thing appears to be two.

A rat and an abuser are mutually compared with paronomastic words:

*Bahuniṣkapaṭadrohi bahudhānyopaghātakaḥ |*  
*Randhrānveśi ca sarvatra dūṣako mūṣako yathā ||135*

As regards the rats the phrases are split as *bahu* + *niṣka* + *paṭa* + *drohi* which means the tearer of very valuable cloths and *bahu* + *dhānya* +

133 Paścatantra, I 357.

134 Śārngadharapaddhati, 371.

135 Sabhāṣitaratnabhāṇḍāgāra, P. 54/13.

*upaghātakah* which means the destroyer of a large quantity of grains. As regards an abuser these are split as *bahu* + *niṣkapāṭadrohī* which means one whose behaviour is very much treacherous towards the innocent people and *bahudhā* + *anyopaghātakah* which means harmful to others in many respects. The word *randhrānveśī* denotes one who seeks holes—that is rat and the other who seeks weak points—that is an abuser.

*Jivana* ordinarily means *livelihood*; it means water also. A poet takes this punning aspect and compares a wicked man to a bamboo instrument of raising water and holds that the wicked man must be its brother:

*Jivanagrahaṇe mamrūḥ gṛhītvā punarunnataḥ |*  
*Kim kaṇiṣṭhāḥ kumu jyesthā ghaṭīyantrasya dūrjanāḥ ||*<sup>136</sup>

Young wife of an old man may go out of the way. The father of that lady is scolded for because of his wrong selection of the match. A clever man applies it to the fickleness of Lakṣmī—the goddess of wealth.

*Yadvadanti capaleṣvapavādaḥ*  
*Naiva dūṣaṇamidaḥ kamalāyāḥ |*  
*Dūṣaṇaḥ jalanidherhi bhavetta-*  
*Dyatpurāṇapurūṣāya dadau tām ||*<sup>137</sup>

*Purāṇapurūṣa* means Lord Viṣṇu on the one hand and a very old man on the other.

The word *kapālin* means Lord Śiva as well as a begger. *Ratnākara* means the sea and a rich man. A witty person takes use of these words while praising a rich man:

*Na vidyayā naiva kulena gauravam*  
*Janānurāgo dhanikeṣu sarvadā |*  
*Kapālinā maulidṛhtāpi jāhnavī*  
*Prayāti ratnākaramēva satvaram ||*<sup>138</sup>

136 Cited in the Kavalayānanda-25.

137 Subhāṣitaratnabhāṣṭagāra, p. 63/22.

138 Ibid, 65/12

*Jāhni* means the Ganges—the wife of Lord Śiva and it means a proper name of a lady also. Śiva has given a seat to the Ganges on his matted hair; yet she joins to the sea. A beautiful wife may neglect the respect and love of her learned and dignified but poor husband and may approach a rich paramour.

The sun moving towards the south pole of the equator is seen stretching his rays long even in the mid-day and therefore found no hot. See the words which express the same phenomenon are denoting a greedy man of gifts and his position in the society:

*Dakṣiṇāsūpravṛttasya prasāritakarasya ca |  
Tejastejavarvino'rkasya hīyate'nyasya kṛ kathā || 139*

*Dakṣiṇāsū* means the southern quarter as well as the greed of gift. So also, *prasāritakara* means both stretched rays and hands.

If somebody says that old age makes a man Indra, Yama, Kubera, Śiva and Viṣṇu nobody believes it; but it is said by a *Subhāṣitakāra* and proved as well:

*Śatamanyuṃ daṇḍadharaṃ kuberamapi sūlinam tathā gadinam |  
Kurute jarā na sū kiṃ kuryānnīrūpanāmakaṃ manujam || 140*

*Śatamanyu* is Indra and also a person who becomes angry hundreds of times in a day. *Daṇḍadhara* is Yama and one who holds a stick. *Kubera* is the divine treasurer and a man of withered body. *Sūlin* is Śiva and a sufferer from internal pain. *Gadin* is Viṣṇu and a man of diseases.

Thus *śleṣa* in general is a very effective element in gnomic literature and therefore, here, it is admired by one and all.

#### (iv) Pun in the Quiz

The *kūṭa* type of poems and the *prahelikas* constitute the quiz. These are meant to test one's sharp-mindedness and knowledge.

139 Śārṅgadharapaddhati, 397.

140 Subhāṣitaratnabhāṇḍāgāra, p. 95/11.



The quiz creates fun that certainly enlightens both the heart and head. Here the role of pun is supreme. See the following *kūṭa*:

*Keśavam patitaṁ dṛṣṭvā droṇo harṣamupāgataḥ |*  
*Rudanti kauravāḥ sarve hā keśava katham gataḥ ||*<sup>141</sup>

Keśava died: Droṇa is pleased: but, the Kauravas lament. How? Pun is the only means to solve this problem. *Ka* means water also. *Ke* is its locative form. Now it is meant that a corpse is there fallen in the water. *Droṇa* means a raven also; and that eats the dead body. The word *kauravāḥ* means jackals here; they feel sorry for they are unable to devour the corpse.

See the *kūṭas* written by Śrīmanmiśra<sup>142</sup>

*Hato hanumatā rāmaḥ sītā harṣamupāgatā |*  
*Rudanti rākṣasāḥ sarve hā hā rāmo hato hataḥ ||*

Rāma is killed by Māruti: Sītā is pleased: the demons mourn at the death of Rāma. How? This puzzle is solved as soon as *ā* is prefixed to the word *rāmaḥ*. Then it becomes *ārāmaḥ* and that means the Aśoka-garden in Laṅkā. Now, Sītā's mirth is justified and the lamentation of the demons is found true.

Another example:

*Ekādaśyāṁ prayatnena kartavyaṁ bhojanadvayam |*  
*Rātrau jāgaranañcaiva dīne ca harikīrtanam ||*

*Ekādaśī* is a lunar day in which one is expected to observe fast. But, the poet says to take meal twice. The contradiction is removed when it is construed as *bho +jana, dvayam kartavyam*. Now, it means that the person before is addressed and asked to observe two things, i.e., praising Lord Viṣṇu during day time and spending the night unslept in the *ekāduśī*. In the same way there are phrases

141 Śārṅgadharapaddhati, 527.

142 'Gūḍhālaṅkṛtīh' Ms. No. 43420: Saraswatī bhavana, Sk. Viśvavidālaya, Vārāṇasī

like *brāhmaṇo bhojanapriyaḥ* to be split as *brāhmaṇaḥ + bho + janapriyaḥ*—that means addressing a brahmin loved by one and all.

*Prahelikas* also are meant to test the intelligence of the reader. See the following example:

*Vane jātā vane tyaktā vane tiṣṭhati nityaśaḥ |*  
*Panyastī na tu sā veśyā yo jñāti sa paṇḍitaḥ ||143*

*Vana* means forest and *vana* means water. Born in forest and left in water—that is a boat. It is paid and utilised. Another example:

*Anekasūṣīram vādyam kāntam ca rṣisāñjñitam |*  
*Cakriṇā ca sadārādhyam yo jñāti sa paṇḍitaḥ ||144*

There is a fine musical instrument. It has got many holes and it is called after the name of a sage. It is always enjoyed by one who holds a *cakra*. A puzzle is asked as to what it may be. Here, *vādyā* and *kānta* are to be taken as *vakārādi* and *kakārānta*. The word *cakrin* means a serpent also. Now, the answer is ready and that is *valmīka*—an ant-hill.

Such puzzles and conundrums are common to all the human languages. They are a pastime like word-building and cross-word puzzles. They have a place in social recreation, though they do not pass for any standard classical literary pieces. The power of the pun is indispensable in composing such stanzas. These are given here as examples to show the omnipresence of the pun in literature as a fine art in Sanskrit. This shows that the power of semantic multiplicity is possessed by almost every word (even if it is only in the form of a single letter) of the Sanskrit Language in which every noun, as believed by the Etymologists of India, is born of a verbal root. The *substantives* or *nāman* includes both the nouns and adjectives in Sanskrit Grammar as the Greek and Latin grammatical systems.

143 Śārngadharapadhati, 3280.

144 Subhāṣitaratnabhāṇḍāgāra, p 184, 5

(v) *Ekākṣarabandha* and etc..

The Diction (*bandha*) beginning with *ekākṣara*, *dvyakṣara*, *tryakṣara* and ending in *sarvatobhadra* (*vr̥tta*), again, depends upon the paronomastic power of Sanskrit word and sentence. *Bāṇa-bandha*, *musalabandha* etc. are also examples of the dictional skill based on pun. The *Ālaṅkārikas* in their works give examples of one-lettered, two-lettered and other fixed numbered compositions, in addition to the *bāṇa*, *musala* and other *bandhas*. The following is an example of two-lettered *bandha*:

*Sūriḥ surāsurāsārisārah sārāsasārasaḥ |*  
*Sasāra sarasīḥ sīrī sasūrūḥ sa surārasī ||*<sup>145</sup>

—Balarāma (*sīrī*) who is fond of wine (*surārasī*) and who is learned (*sūriḥ*) and who has influenced both gods and demons with his valor (*surasurasarisarah*) went (*sasāra*) to the lake (*sarasīḥ*) full of cooings of birds (*sārāsasārasāḥ*) along with his beauty queen (*sasūrūḥ*).

See an example of single-lettered composition:

*Na nonanunno nunnono nānā nānānanā nanu |*  
*Nunno' nunno nanunnenō nānenā nunnanunnaṇut ||*<sup>146</sup>

—O you, possessing many types of faces (*nānānanah*), he is not a man (*nā na*) praised by cowards (*ūnanunnaḥ*). He differs from human beings for he is bereft of short comings (*nunnonah nā anā*). When the master is not hurt the injured (servant) is as good as uninjured (*nanunnena nunnaḥ anunnaḥ*). Though injured (*nunnaḥ*) he (Arjuna) appears uninjured (*anunnaḥ*) and therefore, there is no sin in injuring this person who is already hurt (*nānenā nunnanunna-nut*).

A *sarvatobhadra* *vr̥tta* of Bhāravi runs as follows:

*Devākānini kāvāde vāhikāsvasvakāhivā |*  
*Kākārebhabhare kākā nṣvabhavyavyabhasvani ||*<sup>147</sup>

145 *Kāvya-darśa*, III. 94.

146 *Kirātārjunīya*, XV. 14.

147 *Ibid*, 25.

—It (the battle field) inspires the divine beings (kānini√kan): they make sounds of exclamation (√kan). There was just a little scope for quarrelling (kāvāde). The heroes, according to their nature, attack enemies when they find opportunities on the battle field (vāhikayā asvakān vāhikāsvasvakāhāh) which is filled with the ichor of elephants (kākāra is from *kaṁ*—madodakaṁ: kākāre ibhabhare) and in which the defamed cowards (kākā iva nisvāh) and the lustrous heroes (bhavyāh) both engage in fighting whole heartedly (vyabhasvantah).

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**PART TWO**

**PUN AS A THEORY**

## CHAPTER V

### VṚTTYANEKATVASŪCAKASLEṢA

(—FUNCTIONAL PUN)

Ānandavardhana finds it essential to show distinction between pun, as an *alaṅkāra*, and a few varieties of suggestive sense. Because a vast portion of Sanskrit literature, where he recognizes 'śabdaśa-ktimūladhvani'<sup>1</sup> possesses double-entendre indispensably. Pun as a concept had already shaped its form before him whereas, he had to establish *Dhvani* the theory of suggestion proving its all-pervasive nature in what is called the best type of literature. Suggestive sense is possible, as the founder establishes, from two sources, viz., indicative sense -*lakṣyārtha* and expressive sense -*abhidhārtha*<sup>2</sup>.

Generally, *dhvani* or suggestion is dealt with at length, with reference to the words of individual stanzas or sentences. It is dealt with reference to the concept of *prabandharasa* also in every composition of a reasonable length. The school of *Dhvani* establishes three powers of words—expression, indication and suggestion of which the third one is called *dhvani* and that is said prevailing in the best type of compositions. Suggestion is, mainly, of three kinds confined to three factors, viz., *vastu* or substance, *alaṅkāra* or figure of speech and *rasa* or sentiment. Ānandavardhana places *Rasadhvani* above *Vastudhvani* and *Alaṅkāradhvani*. His emphasis on *Rasadhvani* alone<sup>3</sup> implies that every *dhvani*pradhānakāvya cannot be the best.

1 ....tatpunarapi śabdaśaktimūlo dhvanirniravakāśa ityāśaṅkya idamuktam.  
Dhvanyāloka, II. 21 vṛtti.

2 Asti dhvaniḥ. Sa ca asau avivakṣitavācya vivakṣitānyaparavācyaścetī  
dvividhaḥ sāmānyena. —Ibid, I. 13 vṛtti.

3 Vyaṅgyavyaṅjakabhāvesmin vividhe sarābhavatyapi |  
Rasādimaya ekasmin kavīḥ syādvadhānavān || —Ibid, IV. 5

Cf. ....rasadhvanirīti sa eva mukhyatayātmēti. -Locana  
to Dhvan. I. 4.

The fundamental symbolic nature of articulate sentences which are called *words* in *Alaṅkārasāstra* and which do not violate the rule *Vākyam syāt yogyatā ākāṅkṣā-āsattiyuktaḥ*—sentence is an accumulation of words of competent, desirous and concordant meaning of a thought is nothing but paronomastic by view of their pluralistic semantics. Pluralism alone gives room for discussion whether in *kāvya* or *śāstra*. Pun stands for the pluralism in the power of the words, sentences and of an entire composition.<sup>4</sup> The permissibility or otherwise of superimposing a symbolic meaning or meanings on a word in order to make it articulate is determined by usage and tradition or convention. Every new attempt to break such a convention, if sensible, does not really break it but only apparently does so in order to make the capacity of a word-symbol richer in signification. The *Ekāṅgarakośa* in Sanskrit, if applied to the words of a sentence, can yield meanings which may appear fantastic to a reader with reference to his idea of the context found in a literary composition. Hence, both the *Dhvaniwāda* and the *Sphoṭavāda* overshadowed the *Śleṣavāda*<sup>5</sup> as they did in the case of *Alaṅkāravāda* by giving very narrow meanings to the terms *śleṣa* and *alaṅkāra* as time went on.

When, once one accepts more than one power of conveying meanings it matters little if one calls it *dhvani* or *śleṣa*—punning power of that word. All words which are capable of conveying three senses can be conveniently classed under the genus pun or paronomasia.

- 4 Say for example the allegorical compositions like that of *Saṁvārakūpa* described in the *Mahābhārata* and like the *Pilgrims Progress* of John Bunyan: and see *Prabandhaśleṣa* shown in the VI chapter of this work.

- 5 See what Daṇḍin thought.

*Śleṣaḥ sarvāsu puṇyāti prāyo vakroktiḥ śrīyam ।*

*Bhīmanā dvidhā svabhāvokti vakroktīceti vālmīkyaḥ ॥ —Kāvyaadarśa, II.363*

Here, artistic speech (*vakrokti*) means poetry. Scientific literature and natural descriptions are meant by the word *svabhāvokti*. The theory of *Śleṣa* is more akin to the *Śabdabrahman* than the theory of *Sphoṭa* because the former stands on a par with all the meanings of the latter as expounded in grammar and poetics and the denotation of the former is more comprehensive than the latter. The *Śleṣa*-theory is clearer and less confusing and precise than the *Sphoṭa*-theory in its definitive aspect of the *Anvitābhidhānavāda*.

- It is more proper to call such words paronomastic than as those possessing three powers. Because the three powers convey three meanings whereas the paronomastic power of a word, some times, can convey more than three meanings also. The nominal function of pun is not mere nominal semantically. Nominalism is verbalism. The poetic thinkers who attribute suggestive power to the mere verbal or auditory aspect of every articulate sound are refuted by Mahimabhaṭṭa who establishes that there is no word conveying meanings other than expression<sup>6</sup> and what is called suggestion or *dhvani* is nothing but inference (*anumānasyaiva saṁigacchate*). A meaningless word is only a sound in the sense of physics. Meaning is the function of articulation that sounds are subjected to by the Homosapiens. The word *pun* has two meanings-(1) to play upon the words; (2) to harden the ground. Here, the second meaning is inapplicable: and the first meaning is taken as yielding double-entendre semantically throughout. The word *śleṣa* is derived from *śliṣ* which means (1) to embrace and (2) to burn. It is in the first sense that the word is used here. In literature, the word is a word because it is articulate sound or it has sense or it is meaningful. The word power of *pun* (*śleṣa*) embraces more than one object. Pun acts as a connecting link between two or more meanings which are not empirically connected. In all the three capacities of a word (expression, indication and suggestion) pun is conspicuously seen. The capacity of a word to yield three meanings in a given context is nothing but *śleṣa* as a principle that can be called as *Vṛtṭyanekatvasucakāśleṣa* or functional pun.

### (1) FUNCTIONAL PUN OWING TO SUGGESTIVE SENSE THROUGH INDICATIVE SENSE

The Dhvanikāra calls suggestion based on indication as *avivakṣitavācyaḍdhvani*. Here, it is said that the expressive sense loses its significance. It is presupposed that pun is seen invariably with the primary sense of words employed in a composition and therefore, as generally understood hitherto, there is no scope for punning

6 *Svārthābhīdhānamantareṇa vyāpārāntarānupapatterupapādayiṣyamāṇavāi. (Śabdakhaṇḍana) & . Sarva eva hi śābdo vyavahārah (Vyākṣanākhyaṇḍana)*

—Vyaktiviveka, I.



words wherever indicative sense is found prevailing in implying the intended idea. But it is not so. According to the established theory, the occurrence of indicative sense is on the basis of certain motive or usage where some unexpressed meaning is superimposed owing to the unsuitability<sup>7</sup> of the expressed sense in yielding the desired idea. We shall take this principle granted: but even then, one may observe that the indicative sense itself becomes paronomastic. For an instance the phrase *gaṅgāyām ghoṣaḥ* if it is to mean the proximity of the current of the Ganges it would have been said *gaṅgātate ghoṣaḥ*. But, here, the punning aspect of indicative sense is desired. The phrase indicates that the hamlet is situated very near to the current of the river. And further it is indicated paronomastically that the hamlet is beautiful and there is abundant water-supply in the hamlet. We find the suggested properties of the Ganges such as coolness, holiness and so on coalesced. In case where indicative sense is found single there too pun alone is the predominant one owing to the two functions, expression and indication just as the two faces of a single coin.

Suggestion through indication, as Ānandavardhana says, is of two varieties, viz., *arthāntarasākramitavācyaadhvani* and *atyanatatiraskṛtavācyaadhvani*.<sup>8</sup> In the former, the expressive sense is amalgamated with new sense. In the phrase *rāmo'smi sarvaṁ sahe*<sup>9</sup> the word *rāma* means much more than what it denotes and the punning power of the indicative sense of the word suggests the series of misfortunes that Rāma had come across in the course of his life on the one hand and his supreme position in the kingdom, i.e.,

7 Cf. Mukhyārthabādhe tadyoge rūḍhito'tha prayojanāt ।

Anyo'rtho lakṣyate yat sā lakṣaṇāropitā kṛiyā ॥ —Kāvyaaprakāśa, II 9

8 Arthāntare saākramitāṁ atyanataṁ vā tiraskṛtāṁ ।

Avivakṣitavācyaṣa dhvanervācyaṣa dvidhā mataṁ ॥ —Dhavan. II. 1

9 *Snigahatvāmalakāntilīptavivato vellativalākāḥhanāḥ*

*Vāṭāḥ śikarīṇaḥ payodasahyādmānandakekālāḥ kalālāḥ ।*

*Kāmaḥ santu dṛḍhaḥ kaṭhorahṛdayo rāmo'smi sarvaḥ sahe*

*Yaidehī tu katharabhaviṣyati ha hā hā devi dhīrā bhava ॥*

—cited by Ānandavardhana in Dhvan. II

his unequalled social status that made him unable to express his anguish before anybody on the other. Likewise, the phrase *kamālāni kamālāni*—lotuses become lotuses found in the verse—

*Tadājāyante guṇā yadā saḥdayairgrhyante;  
Ravikiraṇānugrhitāni bhavanti kamālāni kamālāni.*

fails to convey the motive in its expressive sense. The incompatibility of the primary meaning gives scope to indicative sense that they become real lotuses. The capacity of the double-entendre of the indicative sense suggests that one can manifest one's real ability if there are proper opportunities and healthy encouragements as well.

*Atyantatiraskṛtavācyadhvani* is said to be found where the expressive sense gets itself destroyed. For example:

*Ravisankrāntisaubhāgyastuśārāvṛtamaṇḍalaḥ |  
Nīśvāsāndha ivādarśaścandramā na prakāśate ||<sup>10</sup>*

The effect of the expressive sense in the word *andha* found in this stanza is completely neutralized because a mirror cannot become blind; and it is indicated that the mist of sigh has obscured the mirror. Further, the indicative sense in the phrase *the mirror is extremely blind* paronomastically implies that the mist there is extremely thick. See another example cited in the Dhvanyāloka:

*Suvarṇapuspām pṛthivīm cinvanti puruṣāstrayaḥ |  
Śūraśca kṛtavidyaśca yaśca jñāti seviturṇ ||*

Here *suvarṇapūṣpa* indicates punningly wealth and fame. The earth can never produce flower of gold; therefore, the indicative sense implies properties such as lands and funds: it implies fame also because like gold that remains for ever. Such examples can be cited in hundreds, if necessary, from other Sanskrit literary sources.

<sup>10</sup> Rāmāyana: Araṇyakāṇḍa, XVI. 13. & cited in Dhvan. II.

## 2) FUNCTIONAL PUN OWING TO SUGGESTIVE SENSE WITH EXPRESSIVE SENSE.

A Precious diamond glitters with manifold rays of various colours; so also a good composition conveys expressive sense along with some striking suggested ideas. Functional pun owing to two capacities of a composition, expression and suggestion, stands equal to the glittering capacity of a diamond.

Suggestion, based on the expressive power of words is termed as *vivakṣitānyaparavācyadhvani* which covers a large number of literary portions where a connoisseur is supremely enlightened. Even from the point of view of the Dhvani-theory, pun finds scope here abundantly. This *vivakṣitānyaparavācyā* is of two subdivisions.<sup>11</sup> The first one and the foremost important one of all types of suggestive sense is *asmlakṣyakrama* where a sentiment or a mood or the like is suggested simultaneously with the expressed sense. Pun may come here by denoting certain factors pertaining to different objects to make a *rasa* or a *bhāva* more effective and graceful. The following verse is cited by Ānandavardhana himself:

*Raktastvam navapallavairahamapi  
Ślāghyataḥ priyāyā guṇat-  
Stvāmāyānti ślīmukhāḥ smaradhanu-  
muktāḥ sakhe māmapi ।*

*Kāntāpādatālāhatistava mude  
tadvanmamāpyāvayoh  
Sarvam tulyamaśoka kevalamaham  
dhātrā saśokaḥ kṛtaḥ ॥<sup>2</sup>*

Here, the subjects qualified are proved similar and the words denoting them are not paronomastic. The attributes through the words of double-entendre—*raktam* and *ślīmukhāḥ* qualify both the lover and the reddish *aśoka*-tree simultaneously. According to Bhāmaha,

<sup>11</sup> *Asamlakṣyakramodyotaḥ krameṇa dyotitaḥ paraḥ ।  
Vivakṣitābhidheyasya dhvanerātmā dvidhā mataḥ ॥*

—Dhavan. II. 2.

<sup>12</sup> Hanumannāṭaka, V. 34.

here, we find *hetuśliṣṭa*.<sup>13</sup> It is but natural, one finds one's own mood with the Nature and this is depicted by the poet with the help of pun.

The second division of *vivakṣitānyaparavācyadhvani* is *samlakṣyakrama* where there is some interval of time between the comprehension of the expressive sense and the suggestive sense. Once again, it is of two types, viz., *śabdaśaktimūla anuraṇanarūpadhvani* and *arthāśaktimūla anuraṇanarūpadhvani* based on words and meanings respectively.<sup>14</sup>

The first one, suggestive sense through word power, is exclusively based on pun.<sup>15</sup> The following stanza is an instance of this type:

*Atandracandrābharanā samuddīptamanmathā |*  
*Tārakātaralā śyāmā sānandam na karoti kaṁ ||*<sup>16</sup>

Here, the word *śyāmā* primarily denotes a beautiful maiden who bears a bright moon-shaped ornament on her head, who is kindled with love and whose eye-balls are tremulous. The expressive power illumines another object and that is Night which kindles love with the shining moon and the twinkling stars on the sky. Thus, a striking standard of comparison-*upamāna* is presented and the resultant is a simile. This pun which presents ultimately a simile is not a mere external embellishment as found in *Sarvadomādhava* but it is the body itself: for, here, the *upamānavastu* is conveyed through the illuminant words meant to denote the adjective of the relevant. And, therefore, Ānandavardhana calls such a pun *arthākṣiptopamā*.<sup>17</sup> Here is another example of suggested simile through word-power:

13 Vide ' . . . ata eva hetuśleṣo'yaṁ . . . '

—Locana.

14 Krameṇa pratibhātyātmā yo'syānusvānasannibhaḥ |

Śabdārthāśaktimūlatvāt so'pi dvadhā vyavasthitaḥ || —Dhvanyāloka, II. 20

15 See the section 9 in the II chapter above.

16 Cited in the Kāvya prakāśa, IV. 73

Cf. with *Urmataḥ prolāsaddharaḥ kālāgurumatmasaḥ |*

*Payodharabharastanvyāḥ kaṁ na cakre'bhīlāṣiṇaḥ ||*

Cited by Ānandavardhana in the Dhvan. II

17 Vide Dhvanyāloka, II. 21 vṛtti.

*Aviralavigaladdānodakadhārāsiktadharaṇitalaḥ |*  
*Dhanadāgramahūtamūrtiḥ jayatītarām sārvaḥauma'yaṁ ||*<sup>18</sup>

This stanza is in praise of a king who is honoured as the foremost among donors as he has kept up his land constantly wet with the water sprinkled to the things of gift. The word *sārvaḥauma* is the name of the northern quarter-elephant also; moreover, the words *dānodaka* denoting ichor and *dhanadāgramahita* denoting the high regards of Lord Kubera make suitable attributes to this after-flashed object. So, the paronomastic words, here present to us an *arīhā-kṣiptopamā*.

There are ample instances of pun suggesting figures like *virodhābhāsa*.

*Yatra mātāṅgagāminyaḥ śīlavatyāśca gauryo vibhavaratāśca*  
*śyāmāḥ padmarāgiṇyaśca . . . pramadāḥ ||*<sup>19</sup>

The ladies, here, having sexual intercourse with the untouchables are said of pure conduct: they are the daughters of the Himalayas but attached to other than Lord Śiva; they are black and they are red too. Here, it is a beautiful pun found in the words *mātāṅgagāminyaḥ*, *gauryaḥ*, *vibhavaratāḥ*, *śyāmāḥ* and *padmarāgiṇyaḥ* and here, it suggests that the ladies are possessing the gait of elephants; they are white and attached to luxury; they are beautiful and decked with rubies. Thus, the contradiction becomes just apparent one owing to the word-power. And this apparent contradiction is not conveyed by the denotative power. The following is an expressed *virodhābhāsa*:

*Sā bālā vāyamaḥpragalbhaḥvacasaḥ sā strī vāyaṁ kātārāḥ ||*<sup>20</sup>

—*She is a maiden but we are stupid-tongued; she is a woman but we are timid.* Here, the quality found in reverse is conveyed through direct expression.

18 Given by Jagannātha Paṇḍita in his *Rasagaṅgādhara*, II.

19 Cited by Ānandavardhana selecting from Bāṇa's description of *Śhāpeśva-  
rajanapada* in the *Harṣacarita*, III.

20 Given by Vāmana: *Kāvyaśāstrakārasūtravṛtti*, IV. iii. 12 —vṛtti.

According to the theory of Dhvani one may say that pun is to do nothing in the case of *arthasaktimūladhvani* where suggestion is exclusively based on semantics. Especially, in its two varieties, viz., suggestion through the extra-ordinary power of meaning of fanciful type of saying and suggestion through meaning expressed by natural description,<sup>21</sup> a *dhvanivādin* holds that there is no scope for pun because of the absence of paronomastic words as seen respectively in the following verses:

*Śikharīṇi kva nu nāma kiyacciraṁ  
Kimabhidhānamasīvakarottapaḥ |  
Taruṇi yena tavādharapātalaṁ  
Daśati bimbaphalaṁ śukasāvakaḥ ||*<sup>22</sup>

Here, the semantic show found in the exclamation that the young parrot must have done a great penance on the peak of some mountain to get such a *bimba* fruit as reddish as the lower lip of the young woman under description suggests the impassioned love of a man in her and her indifferent attitude towards him.

*Evam vādinī devarṣau pārśve pituradhomukhī |  
Lālā kamalapatrōṇi gaṇayāmāsa pārvatī ||*<sup>23</sup>

The meaning of this verse is very simple. It presents Pārvatī's action of counting lotus-petals with her head bent down and suggests through its power the immeasurable love of Pārvatī in Lord Śiva along with her bashful-delight. Of course, in both these verses there is no verbal pun. But the pluralistic semantics coalesced herein prove the all-pervasive nature of pun as a principle.

Ānandavardhana himself shows the possibility of suggested puns while he deals with the third type<sup>24</sup> of *arthasaktimūladhvani*. See the following verse:

- 21 *Praudhoktimātranispannaśarīraḥ saśabhavi svataḥ |  
Artho'pi dvividho jñeyaḥ vastuno'nyasya dipakaḥ ||* —Dhvan. II. 24.
- 22 Cited by Ānandavardhana in Dhvan. I. 13. vṛtti.
- 23 Kumārasaṁbhava, VI. 84, cited in the Dhvan. II. 22 vṛtti.
- 24 *Arthasakteraṅkāro yatrāpyanyaḥ pratiyate |  
Anuśvānopamavyaṅgyaḥ sa prakāro'paro dhvaneḥ ||* —Dhvan. II. 25

*Ramyaṁ iti prāptavatīḥ patākāḥ*  
*Rāgaṁ viviktā iti vardhayantīḥ |*  
*Yasyāmasevanta namadvalīkāḥ*  
*Samaṁ vadhūbhirvalabhīryuvānaḥ ||<sup>25</sup>*

This stanza describes the youths in Dwārāka who, with their beloveds, were indulging in enjoyment in the topmost parts of the houses which were known for beauty, the variegated colours of which were appearing afresh owing to the seclusion and which had curved edges at the ends of their roofs. The meaning here forms itself to suggest that the beloveds also were known for beauty who were expressing their love in an advanced manner in the solitude. They had attractive wrinkles on their bellies. Here, the suggested pun exposes to us the beauty of the ladies on the one hand and on the other the reciprocal comparitiveness found in the topmost parts of the houses and in the beloved as well.

The scope of pun is wider than that of *dhvani*. Not merely *śleṣadhvani* but the whole *arthaśaktimūladhvani* itself is a part and parcel of *śleṣaśakti*—the power of pun because the function of pluralistic semantics is the fundamental nature of the latter. Every poetic sentence is *poetic* and, therefore, has at least an iota of aesthetic appeal. The words of such *sentences* that dazzle us with their manifold rays of meaning can be appropriately called *paronomastic* as this term includes the three popular powers of words, in addition to the etymological as well as irrelevant meanings. The function of pun is composite but neither confusing nor straining.

25 Śīupālavadha, III. 53: cited by Ānandavardhana in this context in Dhvan. II.

## CHAPTER VI

### PRABANDHASLEṢA

(-PERCEPTIONAL PUN)

The Dhvani-theory presents the concept of *prabandhadhvani*:<sup>1</sup> and the Vakrokti-theory presents the concept of *prabandhavakratā*.<sup>2</sup> A work may contain a number of episodes of various sentiments like erotic, heroic or any other sentiment as well but the total effect of the work, such as *Karuṇarasa* in the Rāmāyaṇa as well as *Śāntarasa* in the Mahābhārata are considered as *prabandhadhvani* and *prabandhavakratā* by the respective schools. But such an effect can be conveniently called *prabandhasleṣa* because it presents both good and evil ideas coalesced and fully developed. And at the same time it suggests to a reader to accept the former idea in accordance with the dictum—one should be like Rāma but not like Rāvaṇa. *Prabandhasleṣa* is found in the Vedas also where no other theory, so far, is shown applicable. As regards the vedic and epic literature the concept of *prabandhasleṣa* is introduced on the basis of the ancient etymological works like the Nirukta of Yāska. *Prabandhasleṣa* or perceptual pun, here, is not a *śleṣakāvya* of any pedantic poet as found in the *Anekaśandhāna* kind of poetry but it is a common venerable device adopted by the Vedic seers and the epic sages throughout in their works.

In the Vedic literature, it is said that *prabhusaṁmita* means of Knowledge is taught; in them the gods and the goddesses are named after manifold factors. In the same manner the words used to denote the names of the characters of the Rāmāyaṇa and the Mahābhārata, widely known as the *mitrasaṁmita* means of Knowledge, express the various phenomena pertaining to the accomplishment of Self-Realization. The Purāṇas followed the same precedent. The substantives in both the vedic and the epic literature are subjected, mostly, to various types of interpretations and express

1 Vide Dhvanyāloka, IV. 5 and the vṛtti.

2 Vide Vakroktijīva, IV. 16-26 and vṛtti.



more than one meaning and thereby they denote some other ideas conveyed systematically. Many a time the substantives are subjected to paronomasia owing to the letters therein which express individual meanings also.

The Brahmaddevatā, attributed to sage Śaunaka collects various statements made by different scholars as regards the principles in giving the names to the Vedic deities and other beings. It says that according to the etymologists and the ancient sages—Madhuka, Śvetaketu and Gālava a name occurs from nine sources, viz., abode, action, form, luck, speech prayer, accident, addiction and extraction;<sup>3</sup> and according to Yāska, Gārgya and Rathītara a name occurs from four sources, viz., prayer, diversity of objects, speech and action.<sup>4</sup> But, the Brahmaddevatā affirms, rightly, that all the names are connected with actions and no name is meaningless.<sup>5</sup> It is true to the fact so far as the Vedic deities and the characters as well as the respective seers and sages are concerned. A man whose memory carries the Vedas but who does not understand the meanings thereof is called a pillar by Yāska.<sup>6</sup> Sāyaṇa emphasizes this point as follows:

*Aviditvā ṛṣim chando daivatam yogameva ca |*

*Yo'dhyāpayejjapedvāpi pāpīyān jāyate tu saḥ ||<sup>7</sup>*

One who studies or teaches or meditates the Vedic portions without a proper understanding of the seers, metres, deities and the proper

3 Navabhya iti niruktāḥ purāṇāḥ kavayaśca ye |

Mudhukaḥ śvetaketuśca gālavaścaiva varvate ||

Nivāsātkarmaṇo rūpānmaṅgalādvā ca āśaḥ |

Yadrecchayopavasanāttathāmuṣyāyāpēcā yat || —Brahmaddevatā, I. 24-25

4 Caturbhya iti tatrāhuḥ yāskagārgyarathītārāḥ |

Āśaḥ'arthavairūpyādvācaḥ karmaṇa eva ca |

—Ibid 26.

5 Nākarmaḥ'sti bhāvo hi na nāmāsti nirarthakam ||

Nānyatrābhāvānnāmāni tasmāt sarvāṇi karmataḥ ||

—Ibid 31.

6 Śaṅkayam bhāraharaḥ klābhūi adhyāya vedam na vijānati yo'rtham |

—Nirukta, 1.18

7 Sāyaṇabhāṣya on the Rgveda, I.1.1

application of the spells as well becomes a sinner. Proper understanding of all these factors means the Knowledge of the explicit meaning which varies due to the different modes of resolving the substantives on the one hand and the meaning expressed by all the individual letters in the substantives and their synonyms on the other. An upanishadic story hints at the capacity of denotative power of each and every letter occurring in the Vedic literature. Prajāpati uttered simply *da*<sup>8</sup> which was taken by gods to mean to control (*dāmyata* iti), by human beings to mean *be liberal* (*datta* iti) and by demons to mean *be sympathetic* (*dayadhvam* iti). These paronomastic meanings of the *vāk* of the Brahman imply an ideal society where those who have extra-ordinary power are calm, the rich are liberal and those who are noted for physical might are merciful. *Prabandhaśleṣa* is found here as the different meanings aim at a single object ultimately.

### (1) PRABANDHAŚLEṢA IN THE PRABHUSAMMITA LITERATURE

The Vedas are known as *Prabhasammita* type of literature because, mainly, they teach us science, metaphysics and code of conduct along with the poetic charm they store. Another reason to call so is that the Vedic *mantras* are not composed of but they are seen. It means to us that only those who could dissolve their individualities in the Supreme and thereby who could become the Knowledge Itself perceived the Supreme Power in its innumerable forms. The Manusmṛti makes it clear that the seers gave up their own names and got one of the epithets of some or the other deity they saw through the *ṛks*.

*Sarveṣāṃ tu sa nāmāni karmāṇi ca prthak prthak |*  
*Vedaśabdebhya evādaḥ prthak saṁsthāśca nirmame ||*

The Universal Power dressed with various metres<sup>9</sup> and manifested Its various forms before the seers. It wished to remain in

<sup>8</sup> Brahadāraṇyakopanishad, 5.2.

<sup>9</sup> Chandāśi chādanāt-Nirukta, 7.12.

these forms for ever.<sup>10</sup> The *Ṛis* and the *Vedas* are inseparable:<sup>11</sup> so also the seers and the deities they saw are one. Here occurs what is called *Prabandhasleṣa*.

As an example, see *Āṅgiras*. We find no difference between the great seer and Lord *Agni* if the various meanings of the word *āṅgiras* is grasped properly. *Āṅgiras* carried oblations to the gods on behalf of *Agni* when the latter concealed himself in water.<sup>12</sup> He is said to have been born of *Brahman*. Many a time he is addressed in plural. The substantive occurs from *āṅgāra*<sup>13</sup> which means heated charcoal. No doubt, here, *Āṅgiras* means the flameless stage of the sacrificial fire.<sup>14</sup> According to *Yāska* *āṅgirāḥ* comes from *āṅkanāḥ* for, the coals mark their place when they become cool. *Āṅgiras* in plural is called *Varāhāḥ* also. The word *varāhāḥ* means clouds<sup>15</sup> for, they provide us the ever desired food. The *Āṅgiras*es denote the very life in all the beings: the word is split as *āṅgānām hi rasah* as suited to this meaning. *Rasa* means the essence and that is *prāṇa*.<sup>16</sup> In this sense the *āṅgiras*es mean the powers of Wind-god as well as the five wind-elements—*prāṇa*, *apāna*, *vyāna*, *udāna* and *samāna* in a body. The descendants of the established seer *Āṅgiras* are also called *Āṅgiras*es in the *Vedas* who too are the seers of certain hymns and are identified with gods like *Agni*. For example, the word *vasurociṣ* means lustrous flame. Some of the descendants of *Āṅgiras* called themselves the *Vasurociṣ*es<sup>17</sup> which paronomastically mean to us that the seers found no difference between themselves and the flames of Fire. *Hiranyastūpa* also is another descendant of *Āṅgiras* who perceived ninety one

10 Cf. *Chāndogya Upa.* 1.4.

11 "*Ṛgirveda*"—said by *Medhātithi* in his commentary on the *Manusmṛti* and by *Haradattamitra* in his *Padamañjari* on *Pāṇini's sūtra*, I. 1. 18. This phrase is found in the *Śāśvatakośa* also (p. 719)

12 *Mahābhārata*, *Vana*, 220.

13 *Ye'ṅgārā āsante'ṅgirasobhavan.*

—*Āita. Brā.* 3.34

14 Cf. *Tvamagne prathamā āṅgirā ṛsiḥ* . . .

—*Rgveda*, I.31.1

15 *Āṅgirasopi varāhā ucyante. Varāho megho bhavati.*

—*Nirukta*, 5.4.

16 *Brahadāraṇyakopaniṣad*, I 3.19.

17 *Rgveda*, VIII. 34. 16-18.

*rks*.<sup>18</sup> The word *hiranyastūpa* means matted hair of gold colour and once again it means the flame of Fire. It may also mean the sun early in the morning or late in the evening. In the following stanza the Aṅgirasas are said born of Agni:

*Virūpāsa idr̥ṣayasta idgambhīravepasah |*  
*Te aṅgirasah sūnavaste agneḥ parljajñire ||*<sup>19</sup>

The name of the seer Vāmadeva, to see another example, means, paronomastically, the Almighty God manifested in handsome appearance on the one hand and the individuality of the seer dissolving in the Ruling Power of the universe on the other:

*Aham bhāmimadadāmārvāvāham vṛtīm dāśuṣe marīhyāya |*  
*Ahamāpo anayaṁ vāvaśānā mama devāso anuketamāyan ||*<sup>20</sup>

If Vāmadeva as an individual proclaims that it is he who gave earth to human beings, it is he who bestowed rain and it is his will carried out by all the gods—no body would have cared for this stanza; but it is the Almighty God Indra in the form of that seer. In the same way see a lady-seer Vāgāmbhṛṇī who perceives the all-pervasive nature:

*Aham rudrebhirvasubhīscarāmyahamādityairuta viśve devaiḥ |*  
*Aham mītrāvaruṇobhā bibharāmyahamindrāgnī ahamaśvino*  
*bhū ||*<sup>21</sup>

Punningly the word *vāgāmbhṛṇī* means the goddess of speech herself who leads the entire world with her fourfold *vāk*—*parā*, *paśyanti*, *madhyamā* and *valkharī*. All the epithets belonging to all the divine beings are revealed through speech alone; and that is how this goddess walks with the Rudras the Vasus the Ādityas and the Viśvedevas. She supports Varuna, Agni, Indra, Aśvins and all. This illustrates the phenomena of single words having more than one meaning.

18 Ibid, I. 31 to 35 (total 71 *rks*), IX. 4 & 69 (Ten *rks* each)

19 Ibid, X. 62.5

20 Ibid, IV. 26.2

21 Ibid, X. 125.1.; see the remaining 7 stanzas also.

Here is another example. *Kaṇva* means a seer; *Kaṇva* means a *ṛtvij*<sup>22</sup> who denotes Fire. The plural form of this word *ṛtvijaḥ* means the priests or the seers in general and the descendants of *Kaṇva* in particular.

*Iṣate tvāmavasyavaḥ kaṇvāso vṛkṭabarhiṣaḥ |*

*Haviṣmanto arāṅkṛtaḥ ||23*

*Divaskaṇvāsa indavo vasu sindhūnām pade |*

*Svāmavṛim kuhadhitsuṣaṭhaḥ ||24*

In the first stanza cited here the descendants of *Kaṇva* or the wise *ṛtvij*s are invoking Agni with ornaments and oblation, spreading sacrificial grass around the altar; and in the second stanza quoted they are requested to know the secrets from the *Aśvins* where their residence is, how the sun's rays come along the path of the waters (sky) and how the Dawn manifests herself. It is an effort to know the Supreme Power and metaphysically, through the internal meditation with the help of the *Kundalinī* roused in the *prāṇāyāma* by way of the *Idā* and the *Piṅgalā* veins.<sup>25</sup> Agni is called a seer: *Kaṇva* means Agni also. The phrase *sa idagniḥ kaṇvatamaḥ*<sup>26</sup> evidently clarifies this point. In this way *Kaṇva* ordinarily means a seer by that name and paronomastically means a seer or a priest as well as Agni and metaphysically, the *Suṣumnā* vein.

*Vasiṣṭha* is honoured as a great sage. He is the first sage to see *Indra*<sup>27</sup> or he is first among those great people who could merge in the Supreme Bliss. He took birth motherlessly. The semen of *Mitra* and *Varuna* fallen on the ground gave birth to *Vasiṣṭha*.

22 *Kvaṇanti dhīvananti stotrādi pāṭheneti kaṇvaḥ ṛtvijaḥ.*

-Sāyaṇa.

23 *Rgveda*, I. 14.5.

24 *Ibid*, I. 46.9.

25 *Yogacūḍāmaṇyupaniṣad*, 21-22.

26 *Rgveda*, X. 115.5.

27 *Rṣayo vā indraṁ pratyakṣam nāpaśyantaḥ vasiṣṭhaḥ pratyakṣam apāśyat.* - *Taittīya Saṁhitā*. To know *Sadasat* in detail refer the *R̥ks* beginning with *Parame vyoman.*, (*R̥g.* X. 5.7) &. Cf. *Chāndogyaupaniṣad* (3.19.1), *Taittīriyopaniṣad* (2.7) and so on. *Sadasat* is referred to here in the next page.

The word *vasu* expresses a number of meanings and one of them is *the essence of life*. Prabandhaśleṣa is found when we learn him as the combined Spirit of the *sat* and the *asat*<sup>28</sup> or the manifested and the unmanifested because Mitra and Varuṇa represent the two aspects of Divine Force in Nature pertaining to day and night respectively. God is both concrete in the form of the five elements (*pañca bhūtas*) and abstract so far as the *antaḥkāraṇa*, individual soul and the Supreme Soul are concerned. - And in this way the word *vasiṣṭha* expresses the meaning *kūṭasthānitye* because the word *vasu* followed by the superlative suffix *iṣṭhan* makes *vasiṣṭha*. This word is also resolved as *sarvatra sarvadāpūrṇam vasati iti vasuḥ, evaṁ tiṣṭhati iti vasiṣṭhaḥ*. The following stanza seen by Vasiṣṭha throws light on these points:

*Hastābhyām daśaśākhābhyām jihvā vācaḥ pūrogavī |*

*Anāmayitnubhyām tvā tābhyām tvopasprśāmasi || -Rg.X 137.7*

The tongue is the fore-runner of speech; that is created by Prajāpati with his two hands of ten branches (fingers). To remove diseases, Vasiṣṭha says, the person in front is touched with those two hands. Here, allegorically, the speech means the Vedas as a whole; tongue means the seer; ten branches mean the ten parts of the Rgveda; two hands mean the *sat*—the Supreme Soul and the *asat*—the visible sun on the sky as well as the *sūryanāḍi-phigalā* vein in the body and the disease means ignorance. Vasiṣṭha as the most important essence of Life means *brain* also.

*Prabandhaśleṣa* alone can clear off certain ambiguities. For an instance, Purūravas, the son of Budha and the grandson of Soma (the moon) calls himself Vasiṣṭha whereas,<sup>29</sup> in no way he is connected with the Vasiṣṭha-race. Sāyana interprets this word here to mean the best among the beings around.<sup>30</sup> Purūravas is the seer of nine<sup>31</sup> ṛks and he is a king.<sup>32</sup> He is nourished by the divine beings

28 See fn. 27 *itc.f.*

29 Rgveda, 95.17.

30 'Samānānta madhye atīṣayena vasaṣṭha' —Sāyana.

31 Rgveda, X. 95. 1,3,6,8,9,10,12,14 and 17

32 Ibid 3,7,11.

belonging to the middle region.<sup>33</sup> The word is split as *puru rauti iti*. *Bahudhā rorūyate*, says Yāska.<sup>34</sup> That which makes the loudest possible noise in Nature is thunder. So *Purūravas* means the mutual rubbing element of clouds. *Urvaśī* is the lightening phenomenon<sup>35</sup> which is clearly visible on the clouds during the nights. *Urvaśī* is an Apsaras. The word *apsarāḥ* denotes one who walks on water- *apsu sarati iti*. The element of moisture is meant by the goddesses and the rivers of the middle region who nourished *Purūravas*. He is brought up for the purpose of destroying the *dasyus*. The word *dasyu* is derived from *das* which means *become exhausted* also. Hence, *Purūravas*'s action of killing the *dasyus* punningly means that the want of water on earth is removed by the thundering clouds in the monsoon.

*Urvaśī* is a lady-seer who saw nine stanzas.<sup>36</sup> The word *urvaśī* ordinarily means the name of a nymph of attractive thighs; and paronomastically, it means a very famous one<sup>37</sup> because of one's attractive form and that is lightening. *Urvaśī* is connected with the rivers of the middle region along with *Iṣā* who is said the mother of *Purūravas*:

*Abhi na iṣā yūthasya mūtā smannadbhīrurvaśī vā grṇātu |*  
*Urvaśī vā brhaddivā grṇānābhyūrṇvānā prabhṛtasyāyoh ||*<sup>38</sup>

—*Iṣā* is the mother of the herd (of cows): *Urvaśī* shines brightly; both are requested to appreciate the devotional function of the worshipper and to favour on him with light. *Iṣā* is the mother of the cows (being herself a cow) on the one hand and she is the mother of the herd of the Maruts on the other.<sup>39</sup> The word *purūravas*

33 Ibid 7. Durgācārya proves on the basis of this stanza that *Purūravas* is deity of the middle region.

34 Nirukta, 10.46.

35 Rgveda, X 95.10.

36 Ibid 2,4,5,7,11,13,15,16 and 18.

37 *Urvabhyaśnuta (inu mahat yasaḥ abhivyaśnott iti)*, *Urvabhyaśnuta uruvā vasaḥ asyāḥ* -Nirukta, 5.13.

38 Rgveda, V 41.19.

39 Vide Sāyaṇabhāṣya on the above stanza.

expresses the meaning of *prāṇa* or the element of the sun. *Prāṇa*, in the metaphysical sense is experienced with five-fold wind known as *prāṇa*, *apāna*, *vyāna*, *udāna* and *samāna*. This is how Purūṣa is the son of *Ilā*. Both *Ilā* and *Urvaśī* represent *mādhyamikī vāk*<sup>40</sup> found with the clouds in the middle region as well as in the bosom of our body.

*Viśvāmitra* is a famous seer in the *R̥gveda*. The word *viśvāmitra* means the sun also - *viśvasya mitrah*. According to the *Nirukta* it means *friend of all the beings*<sup>41</sup> - and this means the individual aspect of the Supreme Soul. That is what the sun stands for.<sup>42</sup> The revered *Gāyatrī-mantra* proves *Viśvāmitra* the Universal Soul:

*Tat saviturvareṇyam bhargo devasya dhīmahi ।*

*Dhīyo yo naḥ pracodayāt ॥*<sup>43</sup>

—We meditate on the most venerable Light of the divine *Savitṛ* that influences us with manifold Knowledge. For a worldly man, paronomastically, the word *dhiyaḥ* means proper thoughts of every day business of life and the word *bhargah* means food and wealth. The word *savitṛ* ordinarily means the sun just before rising; in this respect *bhargah* means his radiance and *dhiyaḥ* means the various aspects of ritual knowledge; and *deva* is an epithet to the sun because he resides in the heaven or in the firmament and because he shines. For an internal meditator *savitṛ* means the Bliss Itself.<sup>44</sup> The *Nirukta* resolves this word as *sarvasya prasavitā*.<sup>45</sup> All are born of It—the Bliss. There are Upanishadic statements like *ānandādeva khalvimāni bhūtāni jāyante*<sup>46</sup> in support of this idea. The meanings of individual letters of this word express the same: *s* means the causal aspect of the Omnipotence; *a* means Omnipresence; *v* means

40 *Nirukta*, 10.46

41 *Sarvamitraḥ Sarvāṇa sarasṛtaḥ*. —*Nirukta*, 2.24.

42 *Surya ātmā jagatastasthuṣāśca*. —*Sūryopanishad*.

43 *R̥gveda*, III. 62.10.

44 Vide *Sāyaṇabhāṣya* on this stanza.

45 10.31.

46 *Taitt. Upanishad*, 3.6.



all-pervasiveness; *i* means ever lasting nature and *ty* means that which is beyond the reach of human intuition as well as the phenomenon of perfection.<sup>47</sup> The word *sat* means the Parabrahman. The word *bhargah* means to a *brahmanvadin* the Supreme Knowledge in this word *bha* denotes lustre, *r* denotes Bliss and *ga* means to move to merge in it<sup>48</sup>—*ānandam prayantya bhisamviśanti*.<sup>49</sup>

Thus, these three expressed meanings denote the prayer for worldly pleasures to a profaner, heavenly bliss to a ritualist and the Supreme Bliss to a *yogin*. And, therefore, this *mantra* is meditated upon with the *Pranava-Oṃ* that signifies the secrets of the sustaining element with the letter *a* and creational element as well as dissolutional element with the letters *u* and *m̐* that enable one to take birth with a silver spoon in the mouth to enjoy the heavenly pleasures: a *yogin* is led to the fourth state—*turiyāvasthā* with the *Nāda* and *Bindu* in the form of the moon's crescent and a dot in *Oṃ*: it is meditated upon with the *vyāhritis—bhūh, bhuvah* and *svah* also, which respectively stand for the earth—the normal experience in the conscious state of mind, the firmament—sub normal state or the enjoyment assured in the future and the Bliss everlasting.

This *mantra* is called after the name of the metre *Gāyatrī* with which it is dressed. There are many stanzas in this metre but this is the only *mantra* called by that name; therefore, it means something more than denoting a mere metre. As the name of a metre the word *gāyatrī* is derived from *gat* with the suffixes *ātrin* and *ṇṭ* that means the singing way of praise. Verbal pun is there in this word. It is resolved as *triṇu gamanam*—*ṇṭyasyāḥ sā* which means to us that this metre is found moving in the three Vedas— the *Rgveda*, the *Yajurveda* and the *Sāmaveda* as well. It is the first among the metres seen and it is also said that the three *pādas* of eight letters each come from the mouth of God Brahman representing the three Vedas.<sup>50</sup> The word *gāyatrī* means the Protecting Power of the five

47 Vide *Akṣamālopaniṣad*, *Māṇḍūkākośaḥ*, *Anekārthakośaḥ* etc.

48 Vide *Maṇḍūkāyopyupaniṣad*, 5.7.

49 *Taittirīyopaniṣad*, 3.6.

50 *Gāyatrī gāyateḥ stutikarmapaḥ*; *Trigamanā vā viparītā*. *Gāyato mukhādudapatai iti ca brāhmaṇaḥ*: —*Nirukta*, 7.12.

vital a.rs—the *prāṇas* <sup>51</sup> Here the word is resolved as *trāyante gayāḥ anayā* and it means the soul. The Supreme Soul manifests Itself as individual souls with three fundamental properties - *satva*, *rajas* and *tamas* which are indicated in this metre by the three feet. The very *vāk* is said to be *Gāyatrī* because every thing, transcendental as well as profane, is accomplished and maintained through Speech.<sup>52</sup> Both the words *śakti* and *vāk* are of feminine gender; so, the presiding deity is seen in the feminine form. The Bliss is beyond the reach of configuration; therefore, no gender is applicable to It. Both *śakti* and *vāk* are identified with Agni and so *Gāyatrī* is called *Agni - Agnirvai gāyatrī*.<sup>53</sup>

Thus perceptive pun is evident when we see the seer Viśvāmitra, the metre *Gāyatrī* and the deity *Savitṛ* who are individually meant different, dissolve their separate entities and express the Oneness of the Bliss or the Parabrahman.

The *Saptarṣis*—Gotama, Bharadvāja, Viśvāmitra, Jamadagnī, Vasiṣṭha, Kāśyapa and Atri<sup>54</sup> are the main seers of this *Vaivasvata-manvantara* in the ordinary sense and it is known that they saw the *mantras*. But as this word is derived from *ṛṣ* which means to move quickly they are to mean the seven rays of the sun:<sup>55</sup> the total rays of the sun spreading all over the four quarters, earth, firmament and heaven<sup>56</sup> are thought of seven units. Their speed is unsurpassable as calculated to be 186300 miles per second. The *Saptarṣis* are called the sons of *Āditya*<sup>57</sup> or *Savitṛ*<sup>58</sup> and therefore, their status is just below that of the Supreme Power.<sup>59</sup> The seven

51 *Prāṇā vai gayāḥ* -Brahadāraṇyakopaniṣad; &. Cf. Śata. Brā. 14.8.15.7

52 *Chāndogya* up 3.12.

53 Cf. Śa. Brā., 6.1.3.19, Taitta. Brā., 1.1.5.3., Taitta. Saṁ., 2.2.5.5., *Maṭrā* Up., 7.1.

54 Śa. Brā., 14.5.2.6. The name varies from *Manvantara* to *Manvantara* Vide Ma. Bhā. Śāntiparva, 343

55 Cf. *Nirukta*, 10.26 &. 12.37 and see *Vājas. Saṁ.*, 34.55.

56 Śa. Brā., 10.2.4.4 and this is cited by Yāska.

57 *Rgveda*, I. 164.1.

58 *Ādityo'pi savitā ucyate* —*Nirukta*, 10.32.

59 *Rgveda*, X. 82.2.

rays are called *saptākṣaras* of which the Ṛgveda means one letter, the Yajurveda, the Sāmaveda and the Brahman or the Atharvaveda mean two letters each.<sup>60</sup> The seven rays mean the seven fundamental letters that stand for the seven notes of the musical scale.<sup>61</sup> Metaphysically, the *Saptarṣis* mean the seven elements of Knowledge - *tvak*, *cakṣu*, *śrot*, *jihvā*, *ghrāṇa*, *manas* and *buddhi*<sup>62</sup> which protect the soul from all dangers in general. In all these senses the *Saptarṣis* are to assist an individual soul to merge in the Supreme for, *ṛṣ* means to bring near by flowing also. Further, the seven rays are the seven horses of the sun's chariot and which mean the seven days of the week. The Vājasaneyī Samhitā clarifies that *Saptarṣis* mean the *saptāpah*<sup>63</sup> -the seven water-elements formed by *tejas*<sup>64</sup> which constitute the body and protect it; they are the *saptadhātus* or *saptarasas*, viz., chyle, blood, flesh, fat, bone, marrow and semen. The epic stories like that of Nahuṣa connected with the *Saptarṣis* are based on the principles of physical disorderliness caused by excessive enjoyment of food and other sensual factors. The *Saptarṣis* mean to a yogin the seven stages of Intuition attained from the *mūlādhāra*-plex to the *saḥasrāra* through the *Susūmānī*-vein.<sup>65</sup>

Thus, *prabandhaśleṣa* enlightens us that the *Saptarṣis* mean a number of symbolic expressions and they make, ultimately, a unit in the sun, a unit in the Knowledge and a unit in a physical form.

*Prabandhaśleṣa* or perceptive pun is found when we learn that each and every god or goddess described, prayed and worshipped denotes the various phenomena of Nature which itself merges in the Supreme Bliss. As an example here we see god Agni -the Jāta-vedas. There is nothing in the universe without the element of

60 Śa. Brā., 10.2.4.6.

61 The letters are *sa*, *ri*, *ga*, *ma*, *pa*, *dha* and *ni* which stand for *Ṣaḍja*, *Ṣabha*, *Gāndhara*, *Mādhyama*, *pañcama*, *Dhaivata* and *Niṣāda*. See Amarakosa, 1.7.1.

62 Cf. Śaṇḍriyāni vidyā saptamāni. -Nirukta, 12.37.

63 34.55.

64 Tatra tejo dhatuḥ & etc. -Sūruta, 1.15. Rasadināraṁ sukrāntānāraṁ dhātūnāraṁ yatparamaṁ tejaḥ. Commentary to above.

65 Cf. Atharva. Śaṁ., 10.8.9., cited by Yāska in the Nirukta, 12.38.

fire: this element is presided over by Agni. He is called so because he approaches first whatever that is to take a form: it is he who leads an entity further and it is he who stands for Perfection. The word *agni* paronomastically expresses meanings confined to all the concepts on the element of fire developed further.

Yāska resolves<sup>66</sup> the word *agni* variously and states also how his predecessors dealt with this word. First it is split as *agramāḥ bhavati* which means a leader in the sacrifices -*agram yajñeṣu pranyate*. Without him no sacrifice is possible because he is the first face or mouth<sup>67</sup> of the divine beings and so he is invoked first as well as called their leader -*agniragre prathamo devatānām*.<sup>68</sup> His rank is the first among the seers and the priests as well:

*Imam no yajñamamṛteṣu dhehīmā havya jātavedo juṣasva |*  
*Stokānāmagne medaso ghṛtasya hotaḥ prāsāna prathamo*  
*nirūdyu ||<sup>69</sup>*

Thus the first priest is requested to offer the oblation to gods and in the metaphysical sense it is to approach the *Mūlādhāratakra*<sup>70</sup> in the body. The following stanza mentions that he is a seer:

*Agnirṛṣiḥ pavamānaḥ pāñcajanyaḥ purohitaḥ |*  
*Tamīmahe mahāgayam ||<sup>71</sup>*

Agni is related to gods, manes, gandharvas, demons and men.<sup>72</sup> This seer or priest is praised by one and all<sup>73</sup> including gods because

66 Nirukta, 7.14.

67 Agnirmukhaḥ prathamo daivatānāra. -Aita. Brā, 1.4.

68 Taitta. Brā., 2.4.33.

69 R̥gveda, III. 21.1.

70 *Trikoṇaṁ tatpuraṁ vahniradho medhrāṭpratiṣṭhitaḥ |*  
*Samādhau paramaṁ jyotiḥ anantaṁ viśvatomukhaṁ ||* -Yoga. Upa., 10.

71 R̥gveda, IX. 66.20.

72 The word *pañca* is interpreted as five castes also. Vide Sāyaṇabhāṣya on this ṛk.

73 The word *mahāgayam* is resolved as *mahadbhirdevābhirapi gīrbhurgātavyaṁ*. It also means *yajñagṛha*. Vide Sāyaṇabhāṣya.

he knows all and he is known by all. That is why he is called Jātavedas.<sup>74</sup>

The word *agni* is resolved as *aṅgaṁ nayati sannayamānaḥ* which means to us that whatever he meets makes his own body. *Aṅgaṁ nayati iti aṅgaṇiḥ* -fuel of any kind supplied to fire becomes fire itself. In support of this phenomenon the word *jātavedas* is resolved as *jātaṁ asya vittaṁ*-whatever that is born becomes his property: and in this sense all the divinities are the various forms of Agni only-*agnirvā sarvā devatāḥ*.<sup>75</sup> Agni stands for the *ṣṛṣṭitattva* and he is identified with the whole world. It is because of his favour that the sun shines and the moon (Soma) has become the king of plants. He showers rain in the form of Parjanya. The very *Purusa* is Agni.<sup>76</sup> He is the best of all the gods as he clothes all the movable and immovable.<sup>77</sup>

Agni is identified with the sun as he is called the head of the heaven<sup>78</sup>. As Vaiśvānara,<sup>79</sup> he is the sun as well as the individual soul.<sup>80</sup>

Yāska resolves the word *agni* as *na knopayati* in the sense of not making wet as well as not making friendship (*na snehayati*). Agni stands for speech<sup>81</sup> and Knowledge-*jātaprajñānaḥ*. Whoever comes across Knowledge becomes Knowledge Itself<sup>82</sup> and becomes free from attachments. Agni makes no friendship with darkness. This knowledge is the Parabrahman.

74 Jātani veda jātāni vā enaṁ viduḥ. Jāte jāte vidyata iti vā. Jātavitto vā jātaprajñā vā. -Nirukta, 7.19.

75 Aīta. Brā., 1.1. & Cf. Brāhaddevatā, 2.30.

76 Brāhadāraṇyakaopaniṣad, 6.2. 9-15.

77 R̥gveda, I. 68. 1,2,9.

78 Ibid, III. 2.14.

79 Viśvānnarāṇnayati viśve enaṁ narāḥ nayanti iti vā api vā viśvānara eva syātpratyakṣaḥ sarvāṇi bhūtāni. -Nirukta, 7.21

80 Kāthopaniṣad, 1.1.6-7

81 Aīta. Upa., 2.4.

82 Cf. Sa yo ha vai tatparamaṁ brahma veda brahmaiva bhavati na asya abrahmavatkule bhavati. -Māṇḍūkya Upa., 3.2.9.

The individual letters in the word *agni* denote the Supreme: *a* means Omnipresence: *g* means approaching to and abiding in all; *n* means Knowledge or the Upanishadic principle of *Neti* and '*i*' means the Permanence.

Thus, god Agni means a seer as well as a priest, the sacrificial fire as well as the *yogāgni*, the sun as well as the soul and ultimately, the Supreme Bliss.

For another example of *prabandhasleṣa* we take Indra who, with his various capacities as the king of heaven, as the main enemy of demons, as the chief deity in sacrificial rites, as the most important phenomenon of nature, as the personification of *sthititattva* and as the intellect as well as the heart and pituitary gland in animators means the Almighty God for an internal meditator.

Indra is a son of Aditi or Niṣṭigrīh;<sup>83</sup> but it is said that he has born at his own will as the greatest among the divine beings.<sup>84</sup> Āgrāyana resolves the word *indra* as *idaṁ karuṇāt*<sup>85</sup> that means one who does every thing at one's whim and fancy. He is called Jyēṣṭha-tama.<sup>86</sup> There can be no one equal to him among the celestial as well as the terrestrial beings:

*Na tvāvā anyo divyo na pṛthivo na jūto na janīṣyate.*<sup>87</sup>

He is praised for his unexcelled valorous deeds and wisdom which he maintains for ever:

*Anuttamā te maghavannakirnu na tvāvā asti devatā vidānaḥ |  
Na jāyamāno naśate na jūto yāni kariṣyā krnuhi pravṛddha ||*<sup>88</sup>

83 Niṣṭigrīh dītiṁ svasapatnīṁ giratīti niṣṭigrīh —Aditiḥ

—Sāyaṇa on Ṛgveda, X. 101.12.

84 Indro vā akāmayata jyēṣṭhaṁ devānāmabhijayeyamiti.

—Taitta. Brā., 3.1 5.2.

85 Cited by Yāska in the Nirukta, 10.8.

86 Ṛgveda, II. 16.1.

87 Ibid, VII. 32.23.

88 Ibid, I. 165.9.

The word *indra* is resolved in a number of ways.<sup>89</sup> It is resolved as *indan śatrūṇāṁ dārayitā* also that denotes to us one who makes one's enemies torn off and Indra did it soon after his birth contemplating his manly prowess in war:

*Jajñāna eva vyabādhata sprdhaḥ  
Prāpaśyadvīro abhi paumsyaṁ raṇaṁ ||*<sup>90</sup>

His enemies ran away (*drāvayitā vā*) as soon as he arrived at because his strength is like that of a thrice-twisted rope:

*Triviṣṭidhātu pratimānamojasastistro bhūmirṇpate trīṇi rocanā ḥ  
Atīdam viśvaṁ bhuvanaṁ yavakēthāśatrurindra januṣā  
santīdasi ||*<sup>91</sup>

He is an organised whole of the strength of the three worlds and the three luminaries—the sun, the lightning and fire<sup>92</sup> that hint at the principles of the *vyāhṛtis* -*bhūḥ*, *bhuvaḥ* and *svaḥ*; the word *triviṣṭidhātu* hints at the three principles of the three letters of the *praṇava*, i.e., *Om*. For an internal meditator the *vyāhṛtis* and *Om* are the illuminative means to drive away the illusory factors.

Indra stands for *sthititattva* -the element of sustenance. Food and speech are the most essential factors of the state of sustenance. The word *indra* is resolved as *iraṁ (annaṁ) dadāti* and *iraṁ dadhāti* which mean he gives food and protects it as well. Indra is the presiding deity of rain without which no food is possible on earth. It is already noted that *Purūravas* stands for the rubbing element of clouds; it is in this sense that Indra is helped by *Purūravas* in killing the demons and it is in this sense that *Urvaśī*, who stands for the lightning, element, dances in Indra's court. Indra kills the demon *Vṛtra*, the configured element of famine (seen in Nature with clouds but not raining) with his thunderbolt and releases water and thereby he favours the beings with food:

89 Nirukta, 10.8.

90 Rgveda, X. 113.4.

91 Ibid, I. 102.8.

92 Tisro bhūmiḥ trīṇi lokān trīṇi rocanā trīṇi tejāśai.

*Asyadeva śavāsū śuṣantāṃ vī vṛścadvajreṇa vṛtramindrah* ||<sup>93</sup>  
*Gā na vrāṇā avanīramuñcadabhi śravo dānave sacetāḥ* ||

The demon Vṛtra, the absorber of moisture is cut into pieces. The water released is compared to good milch cow. The description of tearing off Vṛtra comes throughout in the R̥gveda. To protect and to preserve the created world the *sthītātattva* engages itself in destroying the disturbing elements unceasingly. So, Indra is always *Vṛtraha*. There are a number of natural calamities which are configured formidably as Śambara, Uraṇa, Arbuda and so on: Uraṇa, for an instance, is of ninety nine arms.<sup>94</sup> Indra kills them all.

The *akāra* is the first letter in the *praṇava*—*Om* and that too stands for the *sthītātattva*. *A* is the first syllable in language and that is followed by all other letters. Every letter has certain vibrating power and therefore is presided by some or the other element or deity. Accordingly, Indra who means the preservational element presides over *a* and finds out other letters for speech or for the Veda:

*Yo viśvasya jagataḥ prāṇataspatiryo brahmaṇe*  
*prathamo gā avindat* ||<sup>95</sup>

The word *brahman* means *Om* also.<sup>96</sup> Thence, here, it is meant that *akāra* is followed by *ukāra* and *makāra*.

*Indu* means Soma—a plant. Indra is fond of the juice of this plant. He runs towards it. The word *indra* is resolved as *indau ramata iti* or *indau dravata iti*. *Somarasa* is said his food which enables him to kill the serpent-formed demon, Vṛtra—*asya made ahim indro jaghāna*;<sup>97</sup> and therefore, in each and every sacrifice *soma* is offered to him:

93 R̥gveda, I. 61.10.

94 Ibid, II. 14.4.

95 Ibid, I. 101.5.

96 The word *brahman* means a priest also; so also the word *gāḥ* means cows.  
 —Vide Sāyanabhāṣya.

97 R̥gveda, II. 13.1.



*Idam te annam yujyam samukṣitam tasya hi dravā piba ||*<sup>98</sup>

Both the words *indu* and *soma* denote the moon. Soma is the king of plants which is an epithet to the moon. He is called *Oṣadhīśa*, *Vanaspathi* and so on. He is eternally praised:

*Nityastotro vanaspatirdhīnāmantaḥ sabardughaḥ |*

*Hinvāno mānuṣā yugā ||*<sup>99</sup>

The lord of plants, the rejoicer of intellectuals is *Sabardughaḥ* -the shedder of nectar; that is once again an epithet of the moon. This is how Soma stands for a plant by that name and the moon as well. Astrologically the moon represents mind and, in accordance with the Indian method the Fate functions through the moon, all activities and fortunes or otherwise, pertaining to a man, are calculated from the moon's position in a horoscope. Mind is subordinate to *buddhi*- the Intellect. *Buddhi acts through mind*. *Indra means here the Intellectual Power that illumines all-Indro viśvasya rājati*. The word *indra* is resolved by Yāska himself as *indhe bhūtāni iti*<sup>100</sup> that which brightens the beings. The root *indh* with *raḥ* enables us to mean by *Indra* the very heart in the body. Heart pumps blood and that is nectar to every limb of the body. Now *Indra's drinking of somarasa* and his function of showering rain all confine to the function of heart. The physical ailments are the demons. The words *trivṛṣṭi* and *trīṇi rocanā* seen already mean the three veins *idā*, *piṅgā* and *suṣumnā* which stand for the moon, the sun and fire<sup>101</sup> respectively.

*Indra* is helped by the *Maruts* in destroying the demons when all other divine beings are frightened and ran away from the battle fields.<sup>102</sup> The *Maruts* are the five wind-elements (i.e., the *prāṇas*); it is commonly known that oxygen (with other elements of air),

98 Ibid, VIII. 4.12.

99 Ibid, IX 12.7.

100 Tadyadensam prāṇāṇi samāndhan tadīndrasyeन्द्रारवम्. -Nirukta, 10.8.

101 Vide Yogacūḍāmaṇyupaniṣad.

102 Aita. Brā., 12.9.

through respiration purifies blood and that is pumped by heart. Any disease is controlled if these *prāṇas* function properly. Here the *prāṇāyāmatattva* is also hinted at. In the physical sense Indra means the pituitary gland also for, this gland secretes hormones influencing the activities of other endocrine glands etc..

For a *yogi* Indra means the Supreme Bliss—*idaṁ darśanāt*.<sup>103</sup> The divinity attained proceeds further and finds Indra.<sup>104</sup> The *samarasa* here means the *madhu*<sup>105</sup> as well as the drops dripping down from the *Sahasrāracakra* and it is what brought down from the heaven by *Gāyatrī*<sup>106</sup> in the form of a falcon. The Supreme Being manifests in thousands of forms:

*Rūpaṁ rūpaṁ pratirūpaṁ bahhūva tadasya rūpaṁ praticakṣaṇāya |*  
*Indro māyābhiḥ pururūpa īyate yuktāhyasya harayaḥ*  
*śatā daśa ||107*

Thus, all the divine beings like Varuṇa, Rudra, Viṣṇu and so on are the rulers of one or the other aspect of nature; metaphysically, they all are one or the other physical part and mental faculty of each and every being under the sun. Prabandhasēṣa is found with all of them because the great ideas are expressed by their names, epithets, functions and episodes connected with them; with their various capacities they are to lead a man towards perfection and they all are one in Indra, the Supreme Bliss.

There are certain stanzas in which we find the clue of the origin of the epic concept of the trimūrtis—Brahman, Viṣṇu and Śiva. When a single stanza gives clue of the origin of the trimūrti-concept

103 *Idaṁ darśanādityaupamanyavaḥ*. —Nirukta, 10.8.

104 Prajāpati created the divine beings. They asked him to create Indra also —*Indraṁ no janayeti*. But, prajāpati advised them to practice austerity to find Indra in themselves —*Yathāharṁ yuṣmāgaṁ tapasā śrkeṣi evaṁ indraṁ janayadhvaḥ*. They did accordingly and saw Indra — *Te tapo'tapyanta Te ātmani indramapaśyan*. —Taitta. Brā., 2.2.3.3-4.

105 Brahadāraṇyakopaniṣad, 2.5.

106 Aita. Brā., 13.2.

107 Rgveda, VI. 47.18 & Cf. with IV. 26.1, already cited above.

we are to accept *prabandhaśleṣa* manifesting therein. As an example I would like to cite the *mṛtyuvimocanā ṛk*:

*Tryambakam yajāmahe sugandhim puṣṭivardhanam |*  
*Urvārukamīva bandhanānmṛtyormukṣtya māmṛtāt ||*<sup>108</sup>

Vasiṣṭha says that himself and his pupils worship Tryambaka. The Knowledge Itself is Tryambaka's fragrance. He provides comfort to the worshipper increasingly. He is prayed by the worshipper for liberation from Death like a cucumber gets liberated from its stalk: and he prays for not to separate him from Immortality. Here, the deity is called Rudra who differs certainly from the epic concept of Śiva. The word *tryambaka* here means the Supreme Bliss only manifested in the three aspects of primordial power -creation, sustenance and dissolution. That gave birth to the three properties<sup>109</sup> -*satva*, *rajas* and *tamas*. The root *amb* means to go and to sound. In Its manifested form the Bliss is in these three powers or properties or It is perceived in the form of the sound *Om*.

Brahman, the supervising priest in a sacrifice, who stands for the Atharvaveda is honoured with the position of Prajāpati. He moves in all other three Vedas equally. The whole creation is called *yajña* of Brahman. In the epics Prajāpati is given three heads more and thus the four headed Brahma is described throughout. In the Rāmāyaṇa the three fundamental properties or the three *śaktis*, viz., Jñānaśakti, Kriyāśakti and Icchāśakti are seen in the forms of Kausalyā, Sumitrā and Kaikeyī. Here Rāma, the incarnation of Viṣṇu is Tryambaka as he is their son<sup>110</sup>. In the later epic period this word is confined to Lord Śiva and the *ambaka* in three is taken to mean *eye*.

See another example for *prabandhaśleṣa* in a single stanza:

*Catvāri śṛṅgā trayo asya pādā dve śiṛṣe sapta hastāso asya |*  
*Tridhā baddho vṛṣabho roravīti maho devo martyā āviveśa ||*<sup>111</sup>

<sup>108</sup> Ibid, VII. 59.12.

<sup>109</sup> "Trayaṇāṁ ambakam pitarāṁ yajāmaha...." -Sāyaṇa.

<sup>110</sup> Tisraṁ ambāṁ yasya saḥ.

<sup>111</sup> Rgveda, IV. 58.3.

Here, *yajñāgni* is under description prominently. The mighty Fire-God of four horns, three feet, two heads, seven hands and triply belted, who showers the desired objects entered amongst men. The four horns are the four Vedas. The three feet are his three abodes (the heaven, the middle region and the earth). The two heads are the *prāyañīyeṣṭi* and the *udayañīyeṣṭi* (in the beginning and at the end of a sacrifice respectively). The *saptahastas* are the *saptajihvas*, viz., *kālī*, *karālī*, *manojavā*, *sulohitā*, *sudhūmravarṇā*, *ugrā* and *pradīptā*. The triple belt means the three *rūpas*.<sup>112</sup> Secondly, this stanza means the sacrifice personified<sup>113</sup> as a bull. Here the four horns mean the four priests—*hotṛ*, *adhvaryu*, *udgātṛ* and *brahman*. The three feet are the three oblations offered in the morning, noon and evening. The two heads are the *yajamāna* and *yajamānapatnī*. The seven metres, viz., *gāyatrī*, *uṣṇik*, *anuṣṭup*, *bṛhatī*, *triṣṭup*, *jagatī* and *pañktī* are the seven hands. The *mantras*, the *brāhmaṇas* and the *kalpasūtras* are the three belts. The form of bull is attributed as it pours blessings only to the *yajamāna* and to those persons in accordance with the *saṅkalpa* like a bull pours its semen in a cow's organ of procreation only<sup>114</sup>. Thirdly, this stanza means God Sun<sup>115</sup>. Here, the four horns are the four quarters. The three feet are the three positions of the sun in the morning, noon and evening which are found in the form of the three Vedas. The day and the night<sup>116</sup> are the two heads. The seven rays which mean the *saptarṣis* are his seven hands. His triplying belt means the three spheres represented by the *vyāhrtis* - *bhūh*, *bhuvah* and *svah*.

Further this stanza is taken to mean grammatical aspects by Patañjali in his *Mahābhāṣya*, *Kāvyapurusa* by Rājasekhara in his *Kāvyamīmāṃsā* and so on. The four horns mean the four

112 The *trirūpas* are *rohita*, *śukla* and *kṛṣṇa*. —Chāndogyaopanishad, 6.3.1.

113 Vide Nirukta, 13.7.

114 *Vṛṣabhaḥ prajānāṃ varsatīti vā atī bṛhatṛeta itī vā tad vṛṣakarmā varṣaṇādvṛṣabhaḥ*. —Nirukta, 9.22.

115 Vide Taitta. Brā., 3.12.9.1. and Sāyaṇabhāṣya on the *rk*.

116 Unlike what is commonly said today, the ancient seers knew that the earth takes round to the sun: and the sun-set is only the apparent one.

—Vid. A ta. Brā., 14.6.

heads of Brahman as well as the Śabdabrahman of four factors, viz., *nāma*, *ākhyāta*, *upasarga* and *nipāta*. This stanza means the manifested state of the Parabrahman with the four Vedas, three factors of time (past, present and future), twofold means of Knowledge—*avidyā* and *vidyā*<sup>117</sup>, three fundamental properties and seven worlds which mean the seven *cakras* from *mūlādhāra* to *sahasrāra*. The *cakras* or plexes are the centres at which the divine power is recognizably felt by a mystic both during its descent and its ascent to *sahasrāra* plex through the *brahmarandhra*. The *sahasrāra* is the point at which a *yogin* or mystic realises the Parabrahman as identical with him in a state of ecstatic trance.

Thus, Vedic poetry is conspicuously metaphysical and its *prabandhasleṣa* diversifies the One Parabrahman and unifies them again through the symbolic names that have more than one meaning. These meanings are connected with one another and yield a great idea enabling us to see that all of them lead us to the One which we started with.

## (2) PRABANDHASLEṢA IN THE MITRASAMMITA LITERATURE

The Rāmāyaṇa is the *ādikāvya* only in the sense that a new poetic era began with this work. This is the first long narrative poem divided in chapters and cantos. It is the first *Kāvya* known as *mitrasammita* type later. *Mitrasammita* is one that acts as a link between the vedic literature and the Post epic literature in respect of themes as well as poetic factors.

Beginning with the Rāmāyaṇa all the epics give us a number of stories of gods and goddesses and the super-human personalities. They all describe the almighty nature of the concerned divine being and therefore, they are viewed at religiously. They are the works respected highly for the morals they teach, for the poetic-beauties they present and for the stories they tell. It is said that they remain with due regards so long as the universe exists. For example, it is said in the Rāmāyaṇa:

<sup>117</sup> Vide Īśāvāsyopanishad.

*Yūvat sthāsyanti girayaḥ saritaśca mahīale |*  
*Tāvadrāmāyaṇakathā lokeṣu pracarīṣyati ||118*

This statement is true to one and all in the metaphysical sense. *Rāma* is the spirit of life and *ayana* is its course. *R* means fire that is the main part of the soul in the body; *a* means its nature of permanence; and *m* with *a* means the chain of rebirth. *S* means *śakti* the power of the soul; *i* denotes its manifesting nature with certain effect; *t* means nectar and with *a* it means the imperishable nature of the power of the soul. And this is how *Sītā* is the wife of *Rāma*. Thus, the *Rāmāyaṇa* is connected with every soul in the world and therefore, it is not at all confined to a Hindu only nor to man alone. It is in this sense that the sage makes the above statement. This sense is conveyed by the denotative power of the letters and the word employed only and this is what here it is meant *prabandhāleṣa* or perceptive pun in the *mīrasaṁmīta* literature. A devotee as well as a common man finds here the great splendours of gods and goddesses, the merited life of high-souled individuals and he finds the wicked punished: a *sahṛdaya* or a connoisseur absorbs here in the poetic sense and sound: but, a man who goes deep into the words and letters as well finds the metaphysical world opened to him. To show certain examples<sup>119</sup> of *prabandhāleṣa* in this kind of intellectual instrument I confine here myself to the *Rāmāyaṇa* and the *Mahābhārata*.

*Prabandhāleṣa* starts with the name of the poet of the *Rāmāyaṇa* itself. *Vālmīki* is the poet of this epic as well as a character therein. The word *valmīka* means that wherein beings move about (*valate* = *calate* *prāṇi atra*) which means *body*. The superimposing element on the individual soul that soul is the body itself means *vālmīki*. And therefore, in the metaphysical sense *Vālmīki* means *viśāṇamayakośa* which, in the *vigatārtha*, separates an individual soul from the Supreme Knowledge. For an internal medi-

118 Bāla., 2.36-37.

119 Vide the two Kannada works, viz., *RĀMĀYANADA ANTARĀRTHA* and *BHĀRATABHĀGAVATAGĀLA ANTARĀRTHA* of Edatore Subrēya Śarmā. And see my Kannada article "*Rāmāyaṇa-onda Pratiśādhāna*", publ. in *NANDANAVANA*, Mallādhalla Swamiji felicitation VOL., 1978.

tator this *kośa* reveals the *vlēṣajñāna*. The Supreme Knowledge is the Parabrahman.

*Ratha* is derived from *ramā*—to go. *Daśaratha* means the vehicle constituted of ten parts belonging to the ten organs, viz., voice, hands, legs, anus, organ of procreation, skin, eyes, ears, tongue and nose in their early stage of the blastocyst form of an egg and mythologically that is the seer Kaśyapa. *Śakti* or *Buddha-sattva* is of three kinds, viz., *Jñāna*, *Kriyā* and *Icchā* which are in a very subtle form and in which *Cetana* or the Life-Force of the Parabrahman reflects and functions throughout one's life-span. The *Cetana* reflected in *Jñānaśakti* is *Buddhi*—the intellect, reflected in *Kriyāśakti* is *Manas*—the mind and *citta*—the mental aspect of aiming at and reflected in *Icchāśakti* is *Ahaṅkāra*—the consciousness of individuality: the three energies are the three wives of *Daśaratha* called *Kausalyā*, *Sumitrā* and *Kaukeyī* and the four aspects of *Cetana* are his four sons called *Rāma*, *Lakṣmaṇa*, *Śatrughna* and *Bharata* respectively. The hormones secreted from the pituitary gland of the mother which are the basic need of all these activities in the womb are called the *Pāyasa* in total. As regards the creation of the universe *Pāyasa* means all-pervasive energy. The word *rāma* means the continuity of the individual aspect of the Soul. So, *Rāma* stands for the element of knowledge (-*budhyate iti*); *Lakṣmaṇa* means the psychological element pointed out through the act of thinking (*lakṣyate mananakriyayā*). Knowledge requires correct thinking; that is why *Rāma* and *Lakṣmaṇa* are always together throughout the *Rāmāyaṇa*.

*Avidyā* in the Upanishadic sense means worldly knowledge as against *Vidyā*,<sup>120</sup> the Supreme Knowledge. The *Cetana* is the part and parcel of Knowledge. *Sattvaguna* is its innate nature. Through *Avidyā* it is ceaselessly attacked by *Rajoguna* along with *Tamoguna*. The *Rajasattva* is configured as *Rāvaṇa*. The word *rāvaṇa* means one who roars—*rautī iti* or one who robs the *Śakti* of the *Cetana*—*ruvanti mryate arena iti*. *Kumbhakarṇa* means the *Tamogunacaitanya*. Terrific persons also are seen sometimes merciful: that is how *Vibhīṣaṇa* (*vigatam bhīṣaṇatvam*

120 Vide *Īśāvāsyaopaniṣad*.

yasmāt sah) who stands for the phenomenon of *Malinasattva* is the brother of the two and joins Rāma later on. *Lam* means earth and that is the element of the *mūlādhāra* plex; *k* with *a* denotes its stay in water—in the middle of the generative organ and anus. Thus, *Lamkā* means the *mūlādhāracakra* where the mystical vein, *Supurnā* with the *Kuṇḍalinīśakti*, here *Sitā*, is suppressed by the *Rajogunatva*. Thus the poet means here neither Śrīlakṣmī of Ceylon nor a man from southern part of India. A yogin finds his *Kuṇḍalinī* roused through *prāṇāyāma* and *haṭhayoga* by conquering the elements of *Rajas* and *Tamas*: that is the release of *Sitā*. *Indriyas* (i.e., gods) are there in each and every being on earth; but, Self Realisation for an individual soul is possible only in the human birth because of man's physical structure and reasoning capacity. That is what Viṣṇu takes birth as a man to kill Rāvaṇa.

Viśvāmitra means the *tejasattva* which leads the *Cetana* further to the brain, to the pituitary gland or to the mystical *ājñā*-plex and the veins *idā* and *piṅgaḷā*. Metaphysically *idā* vein is the *Īśvaraśakti* or the sun and that is the river Gaṅgā while *piṅgaḷā* vein is the *Parāśakti* or the moon and that is the river Sarayū. *Piṅgaḷā* is called Yamunā river also when it is fully developed up to the *mūlādhāra* plex. *Īśvaraśakti* is beyond the reach of Illusion or *Aviśyā*; hence, that is the place (*ājñācakra*) where cupid is burnt to ash. Rāma kills Tātakā. *Tāta* means rest that is a character of the *Tamasattva*. Therefore, *Tātakā* means the phenomenon of motionless state—*tātām karoti iti*. All the demoniac persons whom Rāma kills or drives away when Viśvāmitra performs sacrifice mean the *Tamasattva* in the limbs, covering the just formed limbs in the womb. The *yajña* of Viśvāmitra means the creation of the entire universe on the one hand and the formation of the entire physical structure of a man or woman in the womb on the other. Now, Rāma liberates Abalyā from the curse. It means the removal of the inactive nature of the beautiful universe of many planets departed from the sun's swift rotations and which is gradually developed with minerals, things and beings on the one hand and the removal of the inactive nature of the well developed body in the womb on the other.

In the metaphysical sense *Suddhasattvaguna* or *Mūlaprakṛti* lies in the *Supurnā* vein that is beyond the reach of the *Rajasattva*



and the *Tamastattva*. The Cētaṇa's handling of the *Suṣūmā* vein before its unity with the *Śuddhasattvagūṇa* (i.e., *Sitā*) manifested from the *Hiraṇyagarbhabrahman* is the *bow-episode*. The name of the bow is *Sunābha* (*suṣṭhu sthīyate nābhau*). *Nābhi* means centre also. The vein staying in the central place in between *idā* and *piṅgalā* is *Suṣūmā*. The individual soul pervades the entire embryo fully developed in the seventh month.<sup>121</sup> That is how the *Rāmāvatāra* is the seventh one among the ten *avatāras* of Viṣṇu. The soul gets its individual existence and the *layatattva* in the form of *Parāśurāma* is defeated. The word *parāśurāma* denotes one who shatters all (*-parāṇ śṛṇāti iti parāśu, tasmīn ramate iti*). Then *icchāśakti* becomes influenced by *Avidyā*: the human wants are unlimited. *Mantharā* means the psychological element of agitation. The individual aspect of *ahaṁ* overpowers the knowledge of the Self. Rāma goes to the forest followed by *Sitā* and *Lakṣmaṇa* and stays in the *Citrakūṭa*, the element of *rigatajñāna*. Later, he goes to the *Dandakāraṇya* (i.e., man enters into the course of the practical life after his birth) where the *Śuddhasattvagūṇa* is suppressed by the *Rajastattva* starting with the *Śūrpaṇakhā*-episode. *Śūrpa* means winnowing basket. *Śūrpaṇakhā* is one whose nails are like the *śūrpas*; and that is *jaṭhara* -the stomach. Thus, hitherto, the *Rāmāyana* means how an individual soul, departed from the Supreme Soul, takes birth as a man and how it comes under the influence of the ordinary course of life.

Hereafter starts the course of man becoming God. Rāma meets *Jaṭāyu* who stands for a *guru*—the Force that releases one from the enmassing nature of *Avidyā* (*-Jaṭati iti jaṭā and eti iti āyuh*). *Jaṭāyu* dies soon after he narrates the matter how *Sitā* is taken away forcibly by *Rāvana* and the way that he has to follow. *Guru*'s work is to direct the right method and the meditator is to proceed further. Then Rāma kills *Kabandha* in the sense the meditator controls the greed of sensual pleasures, which comes in the way of the Bliss—*kām badhyate anena iti*. Rāma meets *Śabarī*, one who stores only the luscious things *śam bibharti iti*. In the body *Śabarī* means the gallbladder. A meditator needs, first of all, good physical set-up before practicing the *hathayoga* mentioned further. In the

121 "Saptame mase jīvasatyukto bhavati." —Garbhopanishad.

metaphysical sense *Sābarī* means correct thinking. There are many interpretations of the Vedas or the means of Knowledge: the meditator should choose the right ones.<sup>122</sup>

A common man may wonder as to how Rāma conquers Rāvaṇa with the help of monkeys and bears. The word *kapi* ordinarily means a monkey; but, if it is resolved as *kaṁ pāti iti* it means that which protects happiness and, that is air. No body can exist without air. The happiness of a man ends with his last breathing. The air inhaled and exhaled while breathing acts like the jumping activity of a monkey and therefore it is configured in a monkey's form. The vital air in the breath is reckoned mainly in five kinds and they are named after their position in the body as well as their functions. They are called *prāṇa*, *apāna*, *samāna*, *udāna* and *vyāna*.<sup>123</sup>

Sugrīva, born of the sun's spirit (*amśa*) is the *prāṇa* aspect of the breath. The main place that the *prāṇa* resides is heart. It is known that in the physical sense the inhaled air with oxygenic element purifies blood which is pumped by the heart to all the limbs of the body. That is why the *prāṇa* is called *Sugrīva-śobhanam gīryate rasādikaṁ anena iti*. In sustaining life the role of the *prāṇa* is as important as the role of the sun in the case of the universe; therefore Sugrīva is said an incarnation of the sun. The other places of the *prāṇa* in the body are the space in between the nose and mouth, navel and the foot-thumb.<sup>124</sup> *Vālin* means the

122 Śabdajālaṁ mahāranyam cittabhramaṇākāraṇam |  
Ataḥ prayatnājñātavyam tattvajñāttattvamātmanam ||  
—Śaṅkara in the Vivekacūḍāmaṇi, 62.

Anantaśāstram bahuvedītyaḥ  
Alpaśca kālo bahavaśca vighnāḥ |

Yatsārabhūtaḥ tadupāsitavyaḥ  
Haraso yathā kṛāramivāmbumūṛaḥ || —Uttaragītā.

123 Hṛdiprāṇaḥ sthito nityaḥ apāno gudamaṇḍale |  
Samāno nābhudeśe tu udānaḥ kaṇṭhamadhyagaḥ ||  
Vyānaḥ sarvasarīre to pradhānāḥ pañca vāyavaḥ ||  
—Yogacūḍāmaṇyupaniṣad, 23-24

124 Āsyaṇāsikayormadhyam hṛdayam nābhimaṇḍalam |  
Padāṅguṣṭhamitiprāṇasthānāni dvījasattama ||  
—Trīśikhibrahmaṇyopaniṣad, 78-79.

*apāna* aspect of the breath. Its main function in the body is to clearout the urine and filth. Both the words *vālin* and *apāna* resolved as *valate adhomukham iti vālin*; *vālam asya asti iti vālin* and *adho nayati iti apāna* mean the same idea. Both the *prāna* and the *apāna* are very important aspects of breath.<sup>125</sup> *Vālin* is the elder brother because the *apāna* is stronger than the *prāna*. *Sugrīva* is threatened and his wife is enjoyed by *Vālin*: it means gastric trouble and so on in the body. *Jāmbavat* is a bear and stands for the *udāna* aspect of breath. Its place is the neck. The word *jāmbavat* is derived from *jah-*to eat. This aspect of breath helps in swallowing the food. Its function, at the time of death, is to exhale the breath once for all—*ūrdhvam nīyate anena iti udāna*. That is why *Jāmbavat* is old one. *Nala* means the *vyānavāyu* that pervades the entire body—*vistṛtam nayati iti*. The word *nala* is derived from *nal-* to bind. The *svādhisthāna* is the mystical plex belonging to *jalatattva*. Next to this plex comes the *mūlādhāra*, the *bhūtattva* or *Laṅkā* where the *Kuṇḍalinī* is suppressed. A meditator approaches the *mūlādhāra* with the help of the *vyānavāyu* in passing through the *jalatattva*: that is what *Nala* builds up the bridge on the sea. *Nīla* means the *samānavāyu*. Its main centre is the navel part of the body. Its function is to digest the food—*nīlati iti* and to distribute the essence. So *Nīla* is offered the post of the commander-in-chief of the *Kapileśā*.

The meditator concentrates on all these five aspects of breath and treats them, through various methods of *prāṇāyāma*, as required to rouse the *Kuṇḍalinī* by conquering the power of *Avidyā*, the *Rajastattva* and the *Tamastattva*. For all these activities he must breathe through nose only that too systematically. This systematic breathing is called *Hanumat*. *Hanu* means the outer part of the upper jaw. The breath passing through this part is *Hanumat*. Therefore, *Rāma* meets him first before seeing *Sugrīva* and others or before recognizing the *prāna* and *apāna* etc.

Now, it is clear why *Rāma* helps *Sugrīva* and kills *Vālin*. A meditator requires *prāṇavāyu* very strong to rouse the *Kuṇḍalinī* and the strength of the *apānavāyu* is to be utilised for. The *apānavāyu*

125 *Prāṇādi pañcakam teṣu pradhānam tatra ca dvayam*||

—ibid, 76.

cannot be turned easily. The meditator controls it by force<sup>126</sup> through *prāṇāyāma* and directs it to assist the *prāṇavāyu*. The *apāna* in its turned position is called *Āṅgada*. This aspect is storied that Rāma kills Vālin and makes his son Angada the heir apparent in association with Sugrīva. This is how *PrabandhasŒṣa* is seen in the Rāmāyaṇa through its each and every episode.

The Mahābhārata follows<sup>127</sup> the same method of the Rāmāyaṇa and stands as a very good example of *prabandhasŒṣa*. This work combines the physical and the metaphysical senses also. The word *bhārata* itself is split in two ways: *bhā* means splendour; *rata* means the state of merging in; thus *bhārata* denotes the process of the attainment of salvation: *bhāra* means burden; that is *Avidyā*—the cause of rebirth; *tarati iti ta* which means to cross; thus *bhārata* means to overcome *Avidyā* or to conquer mortality by Self Realisation “-avidyayā mṛtyum tīrtvā vidyayāmṛtamaśnute,” says the Iśāvāsyopaniṣad.

Vyāsa is the poet and an important character of the Mahābhārata as well. He is the son of Parāśara and Matsyagandhā. The word *parāśara* is derived from *parā* and *śri*; that means an individual soul departing from the Supreme Bliss. *Matsyagandhā* means Parāśakti or Māyā or Mūlaprakṛti which is the root cause of all the creations. She stands for the intrinsic power of creation. A seed becomes a tree and vice-versa: in the same way Māyā or Mūlaprakṛti starts its function with creation and ends with dissolution; and once again starts with the beginning. This is what *Matsyagandhā* takes the boat from one bank to the other of the Ganges. When this Parāśakti starts functioning with creation in the form of driving the boat She is favoured with the *Saṅkalpa*<sup>128</sup> of the *Paramātmata* that is Parāśara. In the physical sense the ovum unites

126 Adhogatimapānata vai ūrdhvagatā kurute balāt ||

—Yogacūḍāmaṇyupaniṣad, 42.

127 Rāmāyaṇam mahākāvyaṃ mādaḥ vāṇikīnā kṛtāḥ |

.....  
Tadovādarāśmārādhyā vedavyāso munīśvaraḥ |

Cakre (mahā)bhārataḥkhyātā itihāsaḥ purāṇaḥ ||

—Brahaddharmapurāṇa · Pūrvabhāga, XXV. 28-30.

128 So'kāmayata. Bahusyāḥ prajāyeyeti. . .

—Taitt. Āra., 8.6.

with a sperm and an egg is formed; this is how Matsyagandhā becomes Satyavati—(satyam asyāḥ asti iti) as well as Yojanagandhā<sup>129</sup> (by carrying the effect of past deeds in the metaphysical sense) and Vyāsa is born. The word *vyāsa* is resolved as *viśeṣeṇa āsyate yena saḥ* and *rvividhaṁ āsanam yasya saḥ* and which means, in the philosophical sense, the *paramātmasaṅkalpaśakti* and, in the physical sense, the blastocyst form of the egg just before the development of an embryo. In the astronomical sense, Vyāsa stands for the various planets, departed from the sun owing to his swift rotations, which influence the beings on earth.

Śantanu means the Sagunabrahman—*śam tanoti iti*. The word is resolved by Yāska as *śam tanoh astu iti*. Gaṅgā means Vidyā, the Knowledge (—gām gamayati iti) that reflects in the Sagunabrahman. That is how the Ganges marries Śantanu. The son Devavrata means the divine sphere of action and that is the *viññānamaya-kōśa* in the metaphysical sense. Vidyā disappears soon after this *kōśa* is formed. The Sagunabrahman advances to Yojanagandhā or Nature. If the *viññāna* remains in the state of *aham brahmāsmi* the Sagunabrahman cannot be one with Nature. So, it comes down from the level of *viśeṣajñāna* to the level of *vigatajñāna* or the state of individual *aham*. That is why Devavrata is called Bhīṣma because the course of the individual soul under the control of Nature is considered terrific—*bhīṣanam manyate iti*.

The word *citrāṅgada* denotes a person of variegated or handsome form and it means the creation of the *gandharvas*. They mean the sound-germ in an embryo (—gānam dharmā yeṣāṁ te) and they belong, metaphysically, to *śuddhasatvaguna*. The word *vicitravīrya* denotes gods whose status is higher than that of the *gandharvas*. Both *Citrāṅgada* and *Vicitravīrya* mean the total cells of an embryo in its early stage reckoned in two groups belonging to sound and tubular organs (the *nāḍis*). Next, the cells of the blastocyst automatically develop into the ten organs, i.e., five organs of action and five organs of knowledge; therefore, the Sagunabrahman becomes silent and that is the death of Śantanu.

129 Cf. Rgveda, X. 129. 3-4.

Ambā, denoting the element of speech (*ambyate śabdayate*) stands for *jñānaśakti*; Ambikā, denoting the productive energy (*ambate janayati iti*) stands for *kriyāśakti* and Ambālikā means *icchāśakti*. All the three are the daughters of the king of Kāśī. That which shines is *kāśī-kāśate iti*. The lord of Kāśī means the creational phenomenon, the sun in the astronomical sense, in which the above mentioned three *śaktis* are manifested. The *jñānaśakti* refuses to accompany the gods (or the germs of the tubular organs) for they cannot attain salvation—*kāṣṭhe puṇye martyalokaṁ viśanti*, says the Gītā. Ambikā and Ambālikā are married with Vicitravīrya. He dies of T.B. without an offspring. It means that the gods are unproductive. The *nāḍis*, crores in number, in the body are very subtle and they function only indirectly.

Nature proceeds further. The *Paramātmasaṅkalpaśakti* is requested to work on *kriyāśakti* and *icchāśakti*. *Kriyāśakti* forgets its divinity and that is how Ambikā closes her eyes when Vyāsa approaches her. Dhṛtarāṣṭra is born. He means to us the force that maintains the body—*dhṛtam rāṣṭram yena saḥ* and stands for the element of *rajoguṇa* which is ruled completely by Avidyā or worldly knowledge. His blindness implies the absence of Vidyā in him. *Ichchāśakti* entertains the *Paramātmasaṅkalpaśakti* but without enthusiasm. So *malīnasatvagūṇa* is resulted. Thus, Pāṇḍu is born. Vidura, the son of the maid servant of Ambikā means the properties of the auxiliary power of *kriyāśakti* such as *satya*, *mīti* etc. —*vigataḥ durāḥ yasmāt*

Gāndhārī means intrinsic power of *rajoguṇa* that bears the entire world of ordinary way of life *gām dhārayati iti*. Duryodhana means the *rajoguṇapradhānaśakti* which influences the beings so as to act ceaselessly through the chain of cause and effect and his brothers denote the various capacities of *rajoguṇa* and *tamoguṇa* as well. Kuntī means the energy of *malīnasatvagūṇa* which protects the body from all dangers—*kum tāyate iti*. Mādrī means the desire for enjoyments. Five sons are born: they are the five *malīnasatva* properties of the five elements, viz. *ākāśa*, *vāyu*, *tejas*, *ap* and *pṛthivī* respectively. The intrinsic power of all these five elements combined is Draupadī. The struggle for existence of the *rajoguṇapradhānaśakti* with the chain of birth and rebirth, as against man's desire for Salvation, and

his bent of mind with heart and soul in attaining the goal through the energies of *malīnasatvaguna* are described in various episodes throughout the Mahābhārata.

The work by name *Jaya* is called *Itihāsa* by Vyāsa himself. The word *itihāsa* commonly means history. The word is split as *iti* + *ha* + *āsa* and it means 'it was (āsīt) in this manner'. It is proved by Vāsiṣṭha Gaṇapati Muni, the venerable sage of this 20th century as to *where it was*. He unlocks the secrets of the Mahābhārata by proving its characters and events not other than those of the Rgveda.<sup>130</sup>

Lord Kṛṣṇa is no other than Indra of the Rgveda. Devaka, the brother of Ugrasena and the father of Devakī, in the Mahābhārata is the same as one killed by Indra.<sup>131</sup> Devaka's daughter Vikunṭhā, in the Veda, performs a great penance to get a son equal to Indra in bravery. Indra is not ready to see some body else equal to him. So, he himself takes birth in her and thereby he is called Vaikunṭha.<sup>132</sup> Vaikunṭha describes himself as Almighty God<sup>133</sup> and that is found in the Gītā also. The epithets Vāsudeva—son of Vasudeva and Gopāla—the protector of cows, wealth, food etc. are found belonging to Indra. The following *ṛk* conveys these points:

*Jagrbhmā te dakṣiṇamindra hastam  
vasūyavo vasupate vasūnām |*

*Vidmā hi tvā gopatirṇ śūra gonāmasma-  
bhyam citram vṛṣaṇam rayim dāḥ ||<sup>134</sup>*

Vṛtra killed by Indra is called Vyāmsa<sup>135</sup> also because of his defor

130 Vide *BHĀRATACARITRAPARĪKṢĀ* written by Vāsiṣṭha Gaṇapati Muni in the year 1933.

131 Devakam cinnamyanamam jaghanthā —Rgveda, VII. 18.20.

132 Vide Brahaddēvatā, 7.49-60.

133 Indro-Vaikunṭha sūktas. —Rgveda, X. 47-50.

134 Rgveda, X. 47.1.

135 Yo vyāmsam jahṛṣāṇena manyuṇā, . . . ahan.

—Rgveda, I. 101.2 & see II. 14.5, III. 34.3 etc. Vyāmsam -vigatabhujam: vṛtram.—Sāyaṇa.

med shoulders. Instead of *vigatau aṁsau* it is taken as *kutsitau aṁsau* in the Bhārata and here he is called Kaṁsa. Kṛṣṇa's Kāliya-mardana-episode is found in Indra's slaying Ahi—the serpent form of Vṛtra:

*Ahannahim pariśayānamarṇaḥ pravartanīrurado viśva dhenāḥ* ||<sup>136</sup>

Indra killed the serpent slumbered in coils and he released the water to every one's delight through canals. Reference may be pointed out for Kṛṣṇa's elopement with Rukmiṇī:

*Vadhūriyam patimicchantyeti ya im vahāte mahiṣimistrām* |  
*Āsya śravasyādratha ā ca ghoṣātpurā sahasrā parivartayāte* ||<sup>137</sup>

The bride of Indra devoted to her lord attends him. Indra takes the queen to the chariot that sounds loudly and scatters around thousands of riches. The *ṛks* seen by Indrāṇī<sup>138</sup> mean the idea of Satyabhāmā of the Bhārata.

Balarāma is said to be an incarnation of Śeṣa who bears the earth with his thousand hoods. It is a fact that the thousand rays of the sun support the earth. The sun is the fire of the sky. His rays are seen in the form of hoods of a serpent staying in *budhna*—the sky; therefore he is Ahirbudhnya<sup>139</sup> who is taken as Balarāma in the Mahābhārata. The sun's rays extract moisture from water that becomes cool in the atmosphere and it rains; it is meant by the word *saṅkarṣaṇa* which is another name of Balarāma. He is called Halin for his weapon is a plough and because he directs the farmers to plough the earth with his monsoon-rains. The word *budhnya* means body also. The *viñāna* aspect of the sun with the Cetana in a body causing the individual aspect of *aham* and thereby supporting the worldly business of life is Ahirbudhnya or Balarāma. Ahirbudhnya is prayed not to harm. It means that the sun's rays should not extract the water-element from the ploughable lands and

136 Rgveda, IV. 19.2 & there are many *ṛks* to tell Indra destroying the serpent.

137 Rgveda, V. 37.3.

138 Ibid, X. 145. All the six *ṛks* in this Sūkta.

139 Ibid, VII. 34. 16, 17.



the *aham* element in the *Cetana* should not be selfish. That is what Kṛṣṇa consoles him many a time when he wants to support Duryodhana. Balarāma's wife Revatī means *dhanavī*—the richness. This is the phenomenon found with the capacity of Ahirbudhnya in making the earth productive. Revatī means *Uṣā* also.<sup>140</sup>

The word *arjuna* means whiteness. It is used as an adjective qualifying *somarasa*.<sup>141</sup> This word means Indra also—*arjuna itīndrasya nāma*. Arjuna in the Mahābhārata is born of Indra's spirit (*arīśa*). The Ṛgvedic Kutsa who is called Ārjuneya also and who is helped by Indra in destroying Śuśna and Kuyava as well as many other bad elements is called Arjuna in the Mahābhārata. The following stanza makes it clear:

*Tvaṁ ha tyadīndra kutsamāvah  
 Śudrūṣamāṇaḥ tanvā samarye |  
 Dāsam yacchuṣṇaṁ kuyavaṁ nyasmā  
 arandhaya ārjuneyāya śikṣaṇ ||142*

Śuśna means Karṇa born of the sun's spirit. The word means cloud which carries away the moisture but not showers. Śuśna has well-fastened covering (*śuṣṇasya cit parihitaṁ yadojaḥ*<sup>143</sup>) which is cut off by Indra with his thunderbolt; and the same episode is taken in the Mahābhārata as suited to the plot. Indra becomes the charioteer of Kutsa in slaying Śuśna—*vaha śuṣṇāya vadham kutsam vātasyāśvath*.<sup>144</sup> Etaśa was harassed by the sun; so Indra attacks him—the irresistible *gandharva* (*gavāṁ raśmīnām dhartāraṁ*) with Kutsa as well as wind-like swift horses:

*Yatitudatsūra etaśam vaṅkū vātasya parṇinā |  
 Vahat kutsamārjuneyam śatakratuḥ  
 tsaradgandharvamastṛitam ||145*

140 E.g., see Ṛgveda, III 61.6 & IV. 51.4, etc.

141 Ṛgveda, III 44.5.

142 Ibid, VII. 19.2.

143 Ibid, I. 121.10.

144 Ibid, I. 175.4 and Cf. VIII. 1.11., IV. 16.11 etc.

145 Ibid, VIII. 1.11. & see I. 61.15

s suits to the episode of the Mahābhārata-war in which Yudhiṣṭhira is defeated by Karna and Kṛṣṇa drives the chariot of Arjuna towards him for an attack.

The Ṛgveda hints at the five Pāṇḍavas:

*Etattyatta indra vṛṣṇa uktham vāṛṣāgirā abhigṛṇanti rādhaḥ |*  
*Rjṛāśvaḥ praṣṭibhirambariṣaḥ sahadevo bhayamānaḥ surādhaḥ ||*

The sons of king Vṛṣāgira are Rjṛāśva, Ambariṣa, Sahadeva, Bhayamāna and Surādhas. The five prince-seers together saw 19 *ṛks* of a hymn 146. Rjṛāśva stands for Arjuna, Ambariṣa for Dharmarāja, Bhayamāna for Bhīma, Surādhas for Nakula and the name of Sahadeva is taken as it is in the Mahābhārata. The words resolved express relevant senses pertaining to the five Pāṇḍavas. The word *vṛṣāgira* means wish-yielding speech that is *Om*. The five seers of the nineteen *ṛks* as well as the Pāṇḍavas mean the five aspects of breath. Ambariṣa (or Etaśa) as well as Dharmarāja means *udāna* that resides in throat and that is ruled by the God of Death. Bhayamāna as well as Bhīma means *vyāna* that pervades entire body and that is ruled by the Wind-God. Rjṛāśva (or Kutsa) as well as Arjuna means *Prāṇa* without which no action is possible and he means the individual soul ruled by Indra or the Supreme Soul. Surādhas as well as Nakula means the *samāna* aspect of breath and Sahadeva means the *apāna* which are to maintain the health; both are ruled by the Aśvins. They all aim at one object, i.e., maintenance of health in an ordinary sense and rousing the *Kuṇḍalinī* in the metaphysical sense. That is how Draupadī is a common wife of the five Pāṇḍavas.

Rjṛāśva cuts up in pieces hundred sheep for the sake of a she-wolf.<sup>147</sup> The number of sheep tallies with the number of the Kauravas. Kuyava or Kuyavāk who is killed after the death of Śuśana means Duryodhana. Indra kills him in the fore-part of the day.

146 Ibid, I 100. The 17th *ṛk* of this hymn is cited above.

147 Ibid, I 116.16.

*Kutsāya śuṣṇamaśuṣam nī barhīḥ prapltve ahnaḥ kuyavam*

*sahasrā ||148*

Here, it is to take that Kuyava is killed according to Indira's plan. Duryodhana conceals himself in water and that is what done by Kuyava also.<sup>149</sup> The valiant descendant of the Maruts, the wrestling warrior described<sup>150</sup> means the slayer of Duryodhana. The brothers of Kuyavāk (hard talk) are Mrdhrvāks - the troublesome elements of the organs of speech mean the various aspects of *Avidyā* and they are killed in *duryone*<sup>151</sup> -the battle. Druḥ<sup>152</sup> stands for Dhṛtarāṣṭra and Parśu 153 or Anāryā stands for Gāndhārī. And in this manner all the characters of the Mahābhārata are found in the Ṛgveda which expresses various ideas leading to the Supreme Being.

In the Purāṇas, for an example, see the perceptual phenomena behind Lord Gaṇapati. *Gaṇāḥ* means the five breath-elements, viz., *prāṇa*, *apāna*, *udāna*, *samāna* and *vyāna* which are to keep in force the course of life of all the beings—*gamayantaḥ nīyante yaiḥ*. They all serve the individual souls which are the part and parcel of the Supreme. *Gaṇāḥ* means even the five fundamental elements—earth, water, fire, air and ether; in this sense the word *gaṇapati* denotes the Supreme Power or the efficient cause of the universe and so Gaṇapati is called *Bhūtagaṇādhiśevita*. The word *Gaṇāḥ* denotes the various kinds of speech also; here Gaṇapati means intuition. Speech bereft of the grace of intuition causes troubles. To worship Gaṇapati first is to honour intuition all the more.

Gaṇapati is called Vināyaka also. The word *vināyaka* is resolved as *vīnām nāyakaḥ*. *Vī* as a verb means to go or to be born. Individual souls, according to the theory of rebirth, go from bodies

148 Ibid, IV. 16.12.

149 Ibid, I. 104.4.

150 *Yusmadeti muṣṭihā bāhujāto yusmatsadārtho marutaḥ surīrāḥ||*

Ṛgveda, V. 58.4.

151 Ibid, V. 29.10.

152 Ibid, X. 73.2.

153 Ibid, I. 92 10; X. 86 23.

to bodies. *Vī* as a noun means bird as well as air: and, *Vināyaka*, therefore, means the Vital Air on the one hand and the chief of birds on the other. There are references of a number of *Vināyakas* who were troublesome found in the *Mahābhārata*, *Sāntimayūkta* and *Yājñavalkya-smṛti* etc. In such cases the word is resolved as *vigataḥ nāyakaḥ yebhyaḥ te*, which means the uncontrolled breath-elements that cause paralysis, gastric-trouble and so on. They are to be brought under the control of the *viśeṣanāyaka*; and here *Vināyaka* means the presiding deity of *prāṇāyāma* or breath-exercise. A man if wants to become a *yogin* is expected to begin meditation with *prāṇāyāma* just as in a religious rite a Hindu worships first Lord Gaṇapati. The word *vināyaka* is resolved as *kaṁ prati nīyante vayaḥ yena* and thereby it means that *Vināyaka* leads individual souls that are named after a species of birds called swans to the Supreme Bliss.

An individual soul is called a bird, *Hamsa*—a swan, the Supreme Soul, on the same line, is called *Paramahansa*. *Ha* and *sa* are the respective sounds of exhaling and inhaling the breath. *Ha* is presided by Śiva and *sa* by Śakti. Breath exhaled once for all makes a body corpse: and it is in this sense that Śiva is the presiding deity of Death. An individual soul gets a body when the creational element represented by *m̐* (or Brahman) in between the two letters *ha* and *sa*, undertakes its function and thereby the way for *sa* is paved. It is with the inhaling function that an individual soul starts its course in earthly state; and this phenomenon is figuratively told that Śakti or Pārvatī gave birth to Gaṇapati in the absence of Śiva. Śakti means Nature. Hence, it is said that Pārvatī has created the form of Gaṇapati out of the mud of her own body. Gaṇapati's place in the body is the *mūlādhāra* plex which represents the earthly element and which is the secret-place of the *Kuṇḍalinī Śakti* in the metaphysical sense. The letter *a* in *sa* and *ha* denotes the unending chain of birth and death caused by the effect of the individual egoism. And that individual egoism is to be destroyed if one wants to be free from rebirths: and that is why Śiva cuts the head of Pārvatī's son. It is to cut off even the impressions of the past deeds or *vāsanā*, as the *Muktikopaniṣad* calls. Then *hamsa* becomes the *Paramahansa*: the individual soul absorbs in *Om*. That is how Gaṇapati becomes *Gajānana*; for, the root *gaḥ* means to sound. Gaṇapati,

trunk stands for the *o* in *Om*. The Purāṇas take an elephant to mean supporting-element also. They say that the eight quarters are supported by the eight elephants. The elephant-face of Lord Gaṇapati denotes that God is the support of the entire universe.

Accordingly, *Prabandhaśleṣa* or perceptive pun is seen in all the portions of the Purāṇas. All the works which are influenced by the *Prabhusaṁmita* and *Mitrasaṁmita* literature do possess perceptive pun. The richness of the Vedic and epic poetry is revealed thus in the double-entendre of physical and metaphysical significances by the very characters and anecdotes.

Inspired utterances are never overridden with verbal puns. The pun that is rooted in the fundamental symbolic sense is a theory by itself as exemplified in the Vedic hymns. Breaks in tradition alone can destroy the usefulness of paronomastic styles connotatively as well as denotatively as seen in the interpretations of the Vedas and the Upanishads or the Bhagavadgītā. The expressed meanings of sentences themselves are differently understood by different Ācāryas. Each Ācārya sticks to his gun unlike Yāska who freely gives more than one meaning to many nouns and verbs. Pun, in its narrow sense is the enemy of science or *śāstra*; but, in its broad sense it is at the root of all human speech whether literary or non-literary.

The earthly life symbolizes the life of the gods as shown by Śrī Vāsiṣṭha Gaṇapati Muni in his interpretation of the Mahābhārata. The divine life is seen symbolizing mystic movement of the spiritual power earlier. Hence, symbolism and paronomasia are found to be compresent in the revelation of *Prabandharasa* along with *Prabandhaśleṣa*. The perceptive pun stands for great ideas in literature as explained in the tenth chapter of "*Theory of Literature*" written by Dr. Renewelleck and Mr. Austin Warren. Dr. D. V. Gundappa states in his "*Sāhityaśakti*" that a great poet makes the aesthetes think of and meditate upon great ideas after they enjoy *rasa* or the aesthetic appeal of his great work.<sup>154</sup> The illustrations given above from the Vedic and epic poetry amply testify to the truth of his statement.

154 *Kāvyaśilpi Jīvanatattvadarśana*, pp. 132-139.

The Rāmāyaṇa and the Mahābhārata, primarily, make us enjoy the *Karūṇa* and *Śānta* sentiments: further, they provoke thoughts of ethical, metaphysical, spiritual and mystic importance that constitute the glory of Indian culture. The paronomastic device spiritualizes the poetry and poetizes the spiritualism of our ancient sages from the beginning to the end of a Vedic or epic work. The *Prabandhaśleṣa* of Kālidāsa's Śāṅkuntala lies in the humanisation of the divine life and divinisation of the human life on the basis of analogical parallelism of characters, moods and situations belonging to the kingdom of Duṣyanta and to that of Indra. The paronomastic thread of symbolism, of course, is more explicit and less allegorical in the drama. The word pun, thus, evolves into a **perceptual pun or composition-pun or Prabandhaśleṣa** which is the topmost peak of poetic achievement in any language of man.

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## CHAPTER VII

### AVASTHĀŚLEṢA

(-SITUATIONAL PUN)

Great poets, beginning with Vālmīki bring a number of situations or *Avasthās* with two contradictory effects which serve the purpose of basement for the plots of the works written by them. The *Śleṣa* dealing with such *Avasthās* can be called *Avasthāśleṣa* that becomes another principle of the theory of pun.

Pun stands unshaken as a function of words which are used by an intelligent poet for the purpose of enhancing an intended poetic idea in the course of delineating an art emotion. Like *sphota*, it is multi-functional and multifaceted in its power of psychological stimulation—both of expected and unexpected nature in a given context. Situational pun or *Avasthāśleṣa* is exclusively based on psychological phenomena. It is not merely of sound or sense in the narrow interpretation of the terms. Perfect concentration on a particular object misconceived creates certain situation or *avasthā* which, however, becomes the key to the whole plot further developed. Naturally, Vālmīki is the first poet to bring situational pun. Lakṣmaṇa is not deceived by the fraudulent words of Mārīca at the latter's death. He knows that Rāma is an unconquerable hero and he is aware of the various tricks of demons. But, Sītā misconceives his stand and his bent of mind towards his duty of protecting her. She objects his stand and censures strongly that he is after her. Lakṣmaṇa finds no way other than that of going in search of Rāma. This situational pun enables Rāvaṇa to carry away Sītā by force. This situation by virtue of its double meaning brings about the said catastrophe. The dual interpretation of Lakṣmaṇa's stand constitutes the situation.

Vyāsa brings wonderful situational puns which are found, sometimes, advantageous also to the characters subjected. Arjuna, for an instance, is benefited twice by situational pun remarkably. In his marriage-episode with Subhadrā he means a great ascetic to Balarāma while, at the sametime, he means a

lover of Subhadrā as well as the intimate friend of Kṛṣṇa. Another incident takes place in the palace of Indra at heaven. Urvaśī approaches Arjuna with passionate love; but Arjuna thinks of her as a mother. Urvaśī misconceives his explanation and she curses him to be a eunuch. This curse becomes a boon for him by the grace of Indra and he utilises it at the nick of time of his secret-stay in the capital of King Virāṭa.

There are several punning situations in the Purāṇas. The story behind the elephant-face of Lord Gaṇapati and the story belonging to Lord Viṣṇu's attendants, Jaya and Vijaya, suffice to convince a man of taste that certain situations with paronomastic meanings twist the entire plots concerned. Obedience to one's mother or elderly persons and to the master as well is a virtue. But, Gaṇapati loses his original head as a result of Śiva's misunderstanding that he displays haughtiness and shows disrespect. Likewise, Jaya and Vijaya suffer from the curse of demonhood given by the sages headed by Sanaka, who misunderstand their refusal to allow them into the privacy of Viṣṇu.

A very wonderful situational pun can be seen in the curse of Durvāsas in the Śākuntalā. Śākuntalā being absorbed in the thought of her husband cannot be a sinner and hence failure to give proper treatment to Durvāsas who visits her hermitage in the absence of her father cannot be a deliberate dereliction of duty. Absorption or one pointed meditation is always exclusive of any other point. Negligence necessarily results from such a meditation. Those that meditate upon God can be accused of forgetting to be alert to their duties towards others during the period of meditation. The contemplation on Duṣyanta results in merit and demerit at the same time according to logic or law. The simultaneity of the two consequences opposed to each other in one and the same situation as made to appear by Kālidāsa is perfectly dilemmatic and the dilemma can be described as a situational pun setting before us a very serious and practical problem of duty in life. Similar events are seen in the curses of Kāmadhenu cast upon Dilīpa as narrated in the first canto of Kālidāsa's Raghuvamśa and of Bharatamuni cast upon Urvaśī as narrated in the first act of his Vikramorvaśīya.



Unity and diversity cannot be there at the same time and at the same mental state of man. This is a truth of psychology. The recognition of an act (mental or physical -static or dynamic) as sinful or meritorious is arbitrary and not natural. Nature and nurture are two heads of life which become hostile to each other on many occasions. A double effect of Dharma and Adharma resulting from one and the same situation is peculiar and effective. The fundamental principle of pun lies in producing one or more meanings out of a word (which consists of sound and sense). The meaning here is double from the point of view of one situation leading to two situations of a mutually hostile nature. It is a challenge of poets like Vālmīki and Kālidāsa to all those that deliver sermons on duty in life.

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## CHAPTER VIII

### PRATIKAS'LEṢA AND THE IMPACT OF PUN IN ICONOGRAPHY

The gods and goddesses described in the Vedas and in the epics are brought in icons by sculptors in due course of time. It is seen that in the Vedas the anthropomorphic characteristics of the Divine Power are described at length in many forms. The seers visualized the multifarious aspects of the Supreme Power with their respective functions on each and every object, from its corporal to its transcendental level, in the universe. They found both the animate and inanimate beings as controlled by the supernatural powers or divinities or aspects of the said Supreme Power or Truth through Nature. The seers recognized the symbolic forms or the *pratīkas* of these divinities manifested in Nature and invoked them in various modes of sacred speech which they found to stimulate them to do what the worshippers desired. The Aśvins, for instance, who are the most handsome personalities among the Vedic gods and who are the unseparated twins and divine physicians, are the personifications of two units of three hours each after the mid-night<sup>1</sup> and before the Dawn. Their might is expressed in restoring health and they are invoked as the bestowers of wealth. The most precious wealth of life is health as well as proper growth and the Asvins are prayed to for the same. The three powers manifesting in the three stages of night, in between the sun-set and the sun-rise, are called *Doṣā*—the Gloom, *Tamasvatī*—the Darkness and *Uṣā*—the Dawn.<sup>2</sup> In the

1 *Tayoḥ kāle ūrdhvamardharātrātpṛākāśi bhāvasyānuvīṣṭambham.*

—Nirukta, 12.1.

There are different opinions as regards what the Aśvins represent for: *Dyāvāprthivī* according to the Śatapathabrāhmaṇa; personifications of morning and evening according to Max Muller; stars of the Aśvins according to E. N. Ghosh; whereas, Śamā Śāstrī proves them to be the sun and the moon. —See the Mythic Society's Journal, Vol XX No. 2 pp. 80-88.

2 *Sā hi doṣā bhavatyūdau nīṭhe sā tamasvatī |  
Nāmnā bhavatyumāścaiva saṁjā prāgudayādraveḥ ||*

—Bṛahmadevatā, III. 10

same way, the seers perceived the Supreme Power manifesting Itself in fire, water, wind and so on; and they saw the respective hymns which invoke them in hundreds of *ṛks*. Thus, they presented the divine personalities such as Agni, Varuṇa, Vāyu etc. in various semi-anthropomorphic configurations. In Indra they recognized the ruling power of all such Natural Phenomena. Therefore, one fourth of the R̥gvedic hymns praise his thousands of capacities. Some times Agni also is seen occupying the supreme position:

*Tvamagne indro vṛṣabhaḥ satāmasi tvam viṣṇururagāyo*  
*namasyaḥ |*

*Tvam brahmā rayividbrahmaṇaspate tvam vidhartāḥ sacase*  
*purandhyā ||<sup>3</sup>*

All the epics employed the divine personalities depicted in the Vedas to suit to their purposes. Sometimes they fixed certain characters in certain duties and sometimes they magnified the characters of certain gods and goddesses by identifying them with the Supreme. And, as a result, now, we have many gods and goddesses of equal rank. Some epithets of the Supreme are found glorified as separate personalities gifted with innate excellences as suggested in the R̥gveda. For example, *Gaṇapati*,<sup>4</sup> is an epithet qualifying the leader of the heavenly band known as *Brahmaṇaspate*—the lord of food who is otherwise known as Agni;<sup>5</sup> whereas, in the epics as well as in later Upaniṣadic period the term *Gaṇapati* is preferred to the term *Agni* and the former is made to possess all the epithets of the latter. As Agni is the mouth of the gods (*agnirmukhā vai devāḥ*) in the sacrificial rites, man is asked to worship Gaṇapati first in every religious worship or secular undertaking.<sup>6</sup> Viṣṇu who traversed the three regions with three wide steps<sup>7</sup> and who causes the rotation of ninety into four periodical revolutions (360 days) like a wheel<sup>8</sup> is glorified

3 R̥gveda, II. 1.3.

4 R̥gveda, II. 23.1.

5 "Brahmaṇaspate and Brahaspati are both varieties of Agni, the priest and the purohit of the gods and men..."  
 —Max Muller.

6 As shown in the beginning of this work, Gaṇapati symbolizes *Om* also.

7 R̥gveda, I. 153.4

8 Ibid, 6.

along with Indra.<sup>9</sup> Sometimes, Viṣṇu resembles Agni<sup>10</sup> as he too is said to carry oblations to the gods. Agni is called Viṣṇu<sup>11</sup> also because of his all-pervasive nature. But in the epics the position of Viṣṇu is altogether different and he occupies the place above all other gods and some times, equal to Lord Śiva. The fierce and formidable Rudra<sup>12</sup> of the R̥gveda with all of his unmeasurable might is a blissful and highly ranked god in the epics

The anthropomorphism of the epic gods inspired iconographers to a great extent. At the same time the Vedic sacrifices are replaced by the custom of idol-worship. The devotional aspect of the sacrifice is stressed in the epics. The sculptors began to carve idols of various gods and goddesses with their special weapons and vehicles. The artisans followed the poetic images and translated them into sculpture. The sages honoured<sup>13</sup> the sculptors for their work of bringing their images in icons. The symbolizing tendency in every limb and ornament of the icon of a deity was developed. Pun, as a principle *Pratīkaśīleṣa*, found ample scope in such symbolizations because a symbol or *pratīka* means more than one idea. For example, the three eyes of Lord Śiva mean knowledge pertaining to the past, the present and the future on the one hand and the sun, the moon and fire on the other: they mean *a*, *u* and *m* which constitute *Om*: they mean *sat*—the Being, *cit*—the Consciousness and *ānanda*—the Bliss also. The third eye is to dissolve the individualities of beings in the Supreme Bliss. The four faces of Lord Brahman mean the four Vedas as well as the four forms of speech—*parā*, *paśyantī*, *madhyamā* and *vaikhari*: they mean the four parts of language—*nāma*, *ākhyāta*, *upasarga* and *nipāta* also: they express His ubiquity too. The conch-shell in Lord Viṣṇu's hand means purity as well as the *nādatattva*. The lotus in his hand means wealth and it means maintenance of

9 Ibid, I, 2, 3.

10 Ibid, I 156.5.

11 Ibid, X 1.3.

12 Ibid, II. 33.11.

13 *Śilpigarbhāṅgi liṅgāṁ liṅgarabhāṅga śilpinaḥ* |

*Śilpīrūpaḥ tu madrūpaḥ na bhedaḥ ṛṣṇu pārvatī* ||

—Skāṇḍapurāṇa: Pratiṣṭhākhanda.

inward purity under all circumstances as well: it means the *sahasrāpadma* too to a *yogin*. The six faces of Kārtikeya mean the *ṣaḍaṅgas*—*śikṣā*, *kalpa*, *vyākaraṇa*, *jyotiṣa*, *chandas* and *nirukta* to a *karmayogin* and they mean the *ṣaṭcakras*—the six plexes, viz., *mūlādhāra*, *svādhiṣṭhāna*, *maṇipūra*, *anāhata*, *viśuddhi* and *ājñā* to a *jñānayogin*. All the symbols mean more than one idea and therefore, come under the perview of the theory of pun and this fact cannot be gainsaid on the basis that it is not pointed out hitherto. The sculptors carved in icons thousands of such symbols scrupulously and unveiled the divine personalities described in the epics to one and all in conformity with the spirit of the venerable Vedic sages

Apart from the paronomastic aspect in the symbols of limbs weapons and vehicles of idols there are puns observed even in the forms of deities as carved and presented by great iconographers. We find Ardhanārīśvara described in the Śivamahāpurāṇa<sup>14</sup>. We read Kālidāsa's verse which introduces the coalescence of word and sense through the image of the single bodied Śiva and Pārvatī:

*Vāgarthāśiva saṃprktau vāgarthapratipattaye |*

*Jagataḥ pitarau vande pārvatīparameśvarau*<sup>15</sup> ||

which paronomastically conveys that Śiva creates the universe with his Parāśakti. It is the love of the Self for the Self. Here it is seen that the Supreme Sound and the Supreme Speech are combined. For a *yogin* or mystic it is the unity of Kuṇḍalinī and Sadāśiva in the *sahasrāra*. We find Ardhanārīśvara with all these meanings in icons

14 See the first part of the Vāyavīyasamhitā' 15th chapter.

15 Raghuvamśa, I.1

**A FEW PHOTOS REPRESENTING  
THE  
PLURALISTIC PRINCIPLE  
IN ICONS**



ARDHANĀRĪŚVARA

16 Collection—Mahārāja of Jaipur. It belongs to the 7th century A. D.

As an instance, here is an idol<sup>6</sup> in which the punning aspect is obvious: in the idol of this masculino-feminine deity the right portion is called Śiva and the left portion is called Pārvatī. In the part of Śiva there is three-pointed dart in the upper hand and there is a lotus in the lower hand. In the part of Pārvatī there is a mirror in the upper hand and the lower hand is beautifully placed below the left side of the waist. The universal parents are here in amorous mood. Hence, there is no drum in the hand of Śiva and there are no weapons in the hands of Pārvatī. The terrifying serpent is not seen on Śiva's neck and it is there on the *triśūla*. Nandin, the bull, is there behind the uncorporeal couple, and of course, with its face by the side of its master. The upanishadic principle of the one in many and the many in one is represented in this icon.





GANAPATI



KARTIKEYA

GARUDA



There is a beautiful .dol of Lord Gaṇapati<sup>17</sup> pregnant with rich paronomastic potency. In this image, if the front and the left portions are closed we find the face of Māruti; if the front and the right portions are closed we find the countenance of Garuḍa. For a *yogin* Maruti means the *prāṇāyāmatattva* and Garuḍa means the sacred *guru* while Gaṇapati is to mean to him the Supreme Intuitive Power. All these ideas are brought in a single icon by a ,great sculptor.

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17 Installed in Kolar Karnataka Photo published in *VIŚVAVYĀPI GA-NEŚA*. indebted to the publisher-Mr. Govardhana Ankolekar, SAGAR, Karnataka.



GANAPTI



YAKSA

There is another idol of Lord Gaṇeśa seen in the West Java.<sup>18</sup> A Yakṣa is carved on the backside of this venerable idol. And therefore, this icon represents a literary piece of *vlloma* kind. The portion of the head of Gaṇapati is big when compared to the other portions and that provided sufficient space to the sculptor to carve the fully decorated Yakṣa on the back-side. Gaṇapati is immensely decked and he is very solemn in appearance; but, the Yakṣa with all his decorations looks terrific.

18 Published in *KADALĀCEYA GANEŚA* (= Gaṇeśa-Across The Sea). Indebted to the publisher. Mr. GoVardhana Ankolekar, SAGAR, Karnataka.



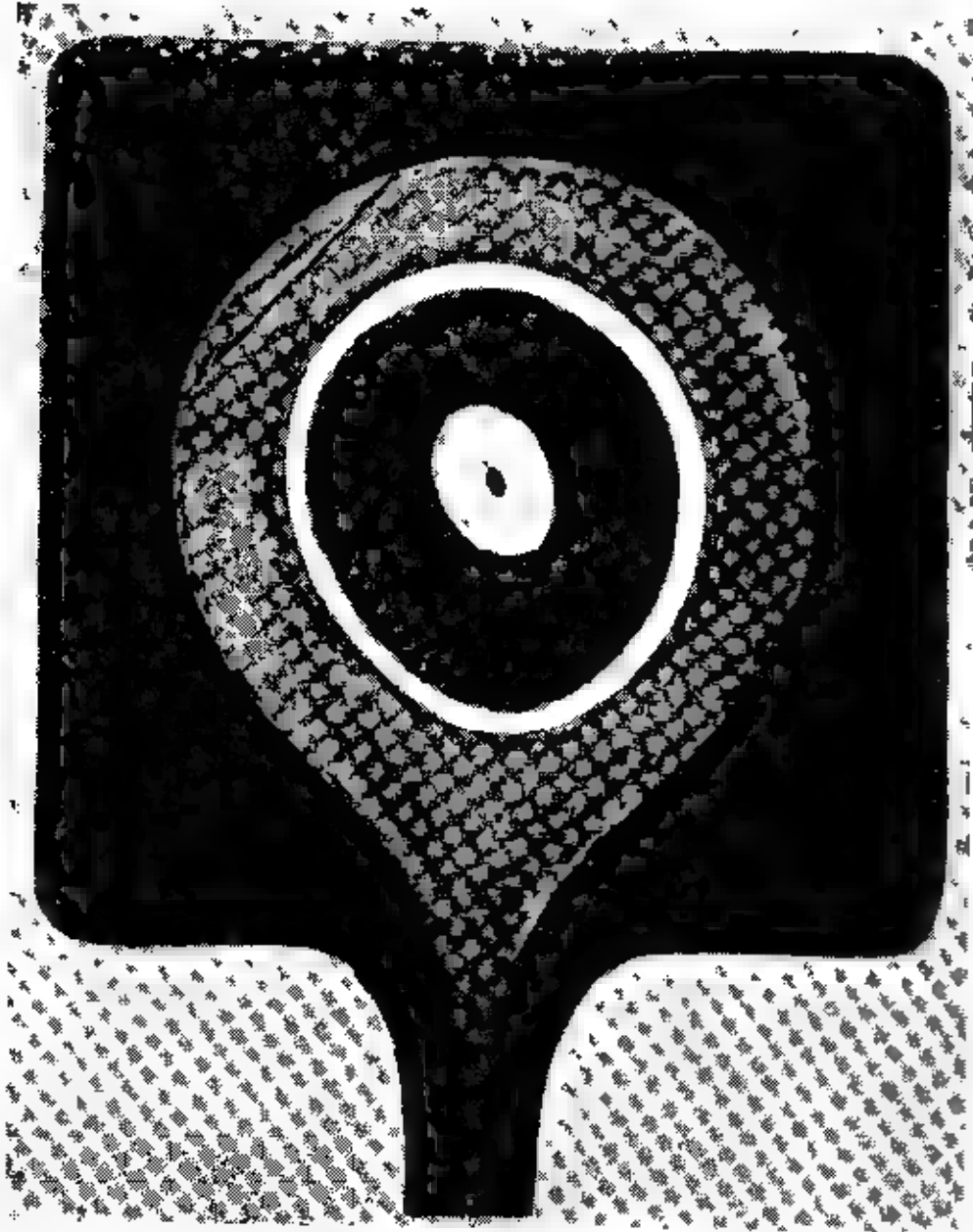
VENKATESWARA.

It is by permission of the Archaeological Survey of India, Hyderabad Division, and is loaned for the purpose of the book by Mr. N. Ganesha Murthy, M. A., of Hyderabad College.

There are idols highly esteemed and devotionally worshipped from thousands of years which express both Śiva and Viṣṇu. As an instance, here is the image of Lord Harihareśvara of Harihara.<sup>19</sup> It is said that it is not an installed but self-born idol and the present temple is built in the year 1224 A.D. The inscriptions convey to us that this idol was called as *Svayambhū Śaṅkaranārāyaṇa* long back. This idol is about six feet high. Its right side represents Hara and its left side represents Hari. Accordingly, the crown is designed with matted hair on its right side and with gems on its left. The upper right hand holds *triśūla* while the left hands hold the conch-shell and the disc. The image is decked with necklace. It dons the sacred thread and a small strip of cloth. The outer frame (*prabhāvalī*) is prepared to suit to this unicorporeal image: Nandin is there on the right side and Garuḍa is there on the left side of the *prabhāvalī*. This icon symbolizes the single Supreme Power manifesting in these two in one body simultaneously.

Such images<sup>20</sup> point out the effort to put an end to the quarrel between the followers of Hara and Hari. Such an effort is seen in splitting the compound word *pārvatīparameśvarau* found in the first stanza of Kālidāsa's *Raghuvamśa*. It is shown that this compound may be resolved as *pārvatīpa pārvatīm pātī iti* which denotes Śiva and *rameśvara ramāyāḥ īśvarah* which denotes Viṣṇu. Thus, the elements of sustenance and dissolution represented by Hari and Hara are shown as two faces of a single coin which direct an entity towards a new form where the element of creation represented by Brahman is to function.

20 There are many such idols where both Hara and Hari are combined into one body such as the idol of Śaṅkaranārāyaṇa situated in the town by the very name *Śaṅkaranārāyaṇa* of South Kanara Dist., Karnataka. As regards the image of Śaṅkaranārāyaṇa in the Hariharamaṇḍapa on the bank of the Koṭṭīrthi of Gokarna is already mentioned in the very beginning of this work. Prof. S. K. Rāmachandra Rao mentions a Harihara-idol of Cambodia in his Kannada work "*Mūrtisūlpa -Nele, Hinnale*" P.52.



ŚRĪ MAHĀBALEŚVARA & THE SĀLIGRĀMA-PĪṬHA  
(WITH GOLD LINE)

Art. K. G Shantappa, SAGAR, Shimoga Dist., Karnataka

Gokarna is one of the three important holy places of India;<sup>21</sup> it is one of the ten *bhāskaraketras*<sup>22</sup> also. According to the epics the *prāṇalīṅga* of Īśvara, brought by Rāvaṇa from Kailāsa is installed by Lord Gaṇapati in Gokarna as instructed by Viṣṇu; and therefore, all the super-natural powers of Lord Īśvara, called Mahābaleśvara, concentrated there in that irremovable *līṅga* or granite cylinder. The most amazing aspect here is the pedestal stone round the *līṅga*. It is described in the *purāṇas* that Viṣṇu resides in the *sāligrāma* stone; and that stone is fixed as the seat (*pāṇipīṭha*) to the *līṅga* of Mahābaleśvara. Hence, Gokarna is a holy place for the followers of Viṣṇu as well. Thus, iconography brings the Śaiva-cult and the Vaiṣṇava-cult together as current from the epic days upto date.

The cult of Trinity is represented in the *līṅga* itself. The root of the *līṅga* which is covered by its pedestal represents Brahman, its middle part Viṣṇu and its top *Maheśvara*.<sup>23</sup> *Līṅga* means a symbol. It represents the three great gods of the post Upanishadic period in one cylindrical form in stone. The three parts of a *līṅga* are not visibly marked out but are interpreted paronomastically to represent the three gods in one semimorpheus stone suggesting the ultimate Truth as having no permanent and inseparable form at all but capable of assuming and relinquishing any form in the spatio-temporal world in which we live here.

21 Gokarṇam rūmasetuśca kāśī trīsthalī smṛtā  
Trīsthalīṣu kṛtāṁ karmā śeṣeṇāpi na ganyate ||

—Sthalapurāṇa.

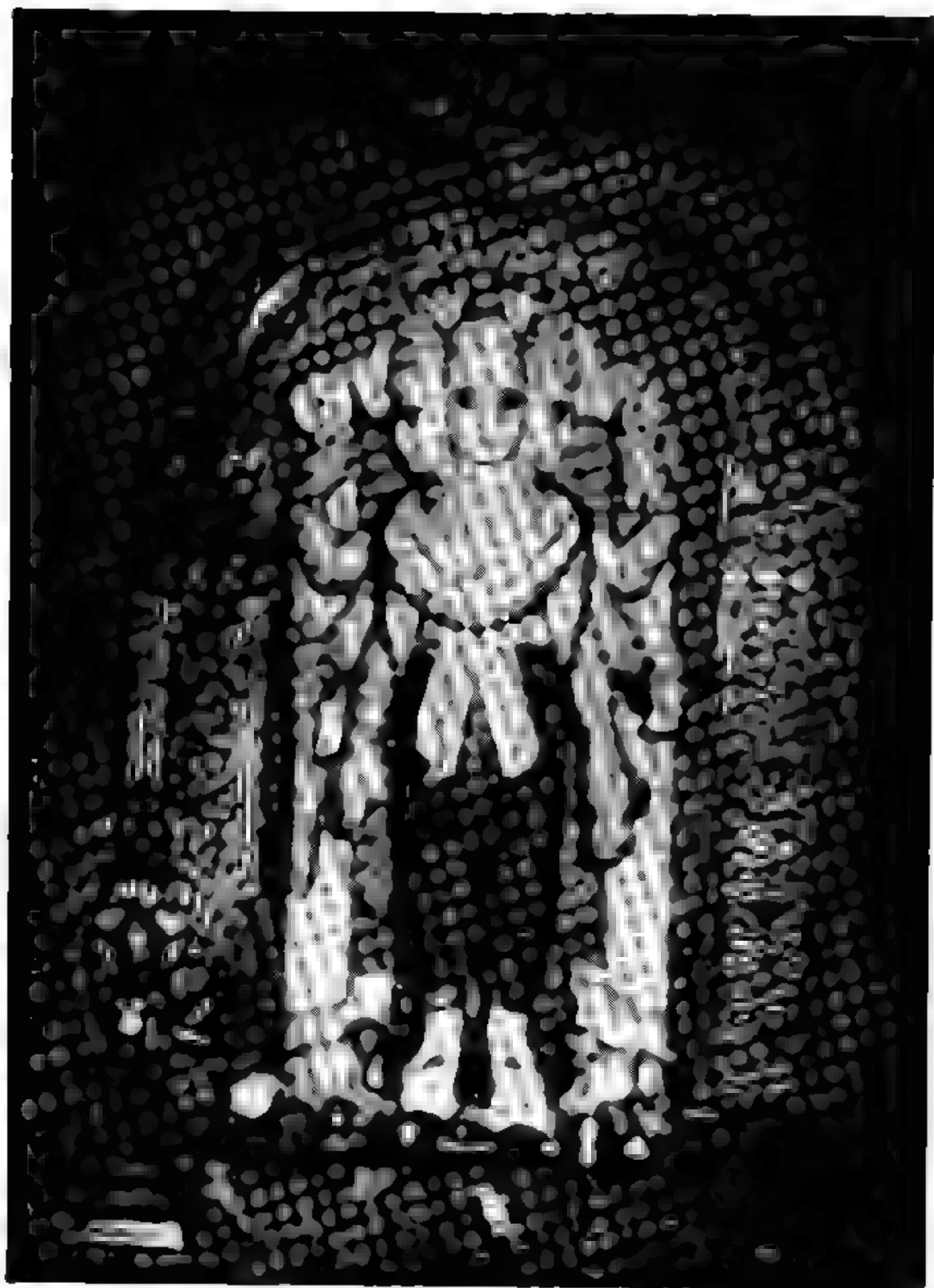
22 Kāśīpaṣyaṁ giriḥ kāśī nivṛttakhyāhyalāmpurī |  
Śrīśailaḥ śrī varāṇasī śrī kedāra eva ca ||  
Gokarṇam Ca daśaitāni bhāskarāṇyāhuruttamāḥ ||

—Ibid.

23 Mālebrahmā tathā madhye viśvaustrībhuvaneśvaraḥ |  
Rudroparī mahādevaḥ prapavākhyāḥ sadāśīvaḥ. ||

—Līṅgapurāṇa





• **DATA ENTRY, Auto-Check, Save**

The concept of Dattātreyā-idol is certainly a remarkable contribution of iconography so far as pun is concerned. This god with three faces is seen in the cave-temple of Elephanta also. The epics mention that Candra, Datta and Durvāsas are the three sons of sage Atri born with the fractional spirit of Brahman, Viṣṇu and Maheśvara respectively<sup>24</sup> who are the personified divine powers of the three fundamental properties, viz., *satva*, *rajas* and *tamas*. We learn that Candra and Durvāsas assigned their spiritual power to Dattātreyā<sup>25</sup> and therefore, he is the greatest *guru*. Brahman, Viṣṇu and Maheśvara symbolize, as seen so far, the three respective powers of creation, sustenance and dissolution. The artists grasped all these matters and carved the idols of Dattātreyā with actual three faces which mean to us the three gods as well as the three properties and the three powers mentioned in the Purāṇas. Now, there are thousands of Dattātreyā-temples all over India with the images of three faces.

Thus, all symbols represent the pluralistic principle. Symbolizing the divine phenomena is a common factor found in all religions under the sun. The Cross, to give another renowned example, stands for the faith in Christ, the faith in Christianity, self-sacrifice for the welfare of mankind and the state free from egotism: it may symbolize some more ideas also such as the sufferings of earthly life and a zeal to be released therefrom and so on.

Good and evil both are symbolized by poets and artists. The ten-headed demon Rāvaṇa represents the lower apparent form of the ultimate Truth. The ten heads constitute the ten forms of evil or *tamas*. It is ten in one; pluralization of the one is the sole principle of pun not only in literature but also in the language of stone in art as we have seen here. Pun, therefore, can be identified with *Māyā* or *Prakṛti* or *Śakti* referred to by Indian philosophers. All knowledge is interpretational and conveyed by symbols of word,

24 The Mahābhārata: Sabhā. 48; Anu. 138,257; in the Mārkaṇḍeyapurāṇa-16; Devibhā. 4.16 and in Matsya 47.

25 Vide Gurucaritra.

stone or any other medium of expression. Every symbol signifies more than one object of Knowledge. Multiple signification is the law of pun or paronomasia. It embraces all the semantic powers of linguistic and non-linguistic media used by man to convey his thoughts and experiences. Hence the *Abhidhā*, *Lakṣaṇā* and *Vyañjanā* powers of a word or a sentence can be safely subsumed under pun in addition to its etymological meaning or meanings.

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## CHAPTER IX

### CONCLUSION

Pun, that has got, indisputably, wider scope than any other figure of speech and poetic theory as well in classical Sanskrit compositions is seen with its all-pervasive nature in the secret teachings of the Vedic as well as the epic literature.<sup>1</sup> Life-experience is the indispensable source of art-experience; it may be of any kind, sacred or profane. The divine experience of the intensively contemplated life of the seers and sages, the experience metaphysical as well as scientific, manifested itself in the form of scripture or sacred literature: and, the experience in the day to day business of life of geniuses with due backgrounds of social, religious and the knowledge communicated from generation to generation formed itself into the basis of their aesthetic intuitions in the pre-classical compositions, classical literature and folk-lore.

Life, the bread and butter of literature is, basically, of punning character owing to its double tone and the double man in a single countenance. The Supreme Being also is both active and inactive: It wills that the world should exist and It aims at nothing (because It is perfect); as an *antarātman* of an individual It enjoys or It suffers the course of life but, at the same time, as the Supreme Soul It feels nothing.<sup>2</sup> The wide descriptive Upanishadic statement cited below makes the *double in life* very clear:

*Na vā are patyuh kāmāya patih priyo bhavati  
ātmanastu kāmāya patih priyo bhavati. Na vā  
are jāyīyai kāmāya jāyā priyā bhavati ātmanastu  
kāmāya jāyā priyā bhavati. Na vā are putrānām  
kāmāya putrāḥ priyā bhavanti ātmanastu kāmāya*

1 Cf. Aurobindo's "The Philosophical Method of the Veda" P. 44 in *THE SECRET OF THE VEDA*.

2 Cf. *Dvā suparṇā sayujā sakhāyā samānāḥ vṛkṣam pariṇasvajāto |  
Tayoranyo pappalām svādvattyanāśnannanyo'bhicākaśti ||*

—Śvetāśvataraopaniṣad, 4.6

*putrāḥ priyā bhavanti . . . Na vā are kṣatrasya  
 kāmāya kṣatram priyam bhavati ātmanastu kāmāya  
 kṣatram priyam bhavati . . . Na vā are devānām  
 kāmāya devāḥ priyā bhavanti ātmanastu kāmāya  
 devāḥ priyā bhavanti. Na vā are vedānām kāmāya  
 vedāḥ priyā bhavanti ātmanastu kāmāya vedāḥ  
 priyā bhavanti . . . Na vā are sarvasya kāmāya  
 sarvaṁ priyam bhavati ātmanastu kāmāya sarvaṁ  
 priyam bhavati.<sup>3</sup>*

The word *ātmanah* denotes both the Supreme Self and the individual self or ego-consciousness. In the broad sense this statement means to us that a man loves his wife, children, country, gods and all because the Supreme Soul pervades in each and every entity in the universe: but, in its narrow sense, as found commonly, this statement means that every thing is loved with a selfish motive. A man loves his wife for his physical need, domestic convenience, continuation of his own race and sometimes for his social status: a woman loves her husband for her own comforts and merriments. At the death of either of the two it is lamented not for the sake of the dead but because the comfort and pleasure from that person cease to serve once for all. All but a few exceptions are found either exploiting the society in the name of God and the religious conduct or making use of the country and the fellow men in the name of service: every thing they like is made use of in attaining their own selfish ends. Ultimately, the theory of self-existence predominates over all other factors.

And that is what found in the concept of Śeṣa, of thousand hoods with two tongues in each. He is the presiding deity of pun, who bears the entire earth. The word *śeṣa* is derived from *śiṣ* which means to hurt others and to remain unexhausted. Greediness is unquenched and it is ever fresh. Hence, one injures others for gaining selfish ends either openly or secretly. Tradition and the fear together insist one to be a dignified personality. There are many refined persons who are Jekylls outwardly but actually Hydes

3 Brahmadāraṇyakopanishad, 4.5.6.

behind the curtain. Dr. Jekyll, the man of large handsome face and tall figure with solumn personality honoured by one and all is, in himself, Mr. Hyde who has a loathsome face and who is wicked and ugly-looking in addition to being an irresistible force, a great murderer and of a dwarf personality hated by all who come across him: and it is proved that man is not truly one but truly two.<sup>4</sup> The Mahābhārata hints at this point in the following verse:

*Yadi nāmāsyā kāyasya yadantastadbahirbhavet |*  
*Dandamādāya loko'yaṁ śunaḥ kākāṁśca vārayet ||*

—If the inside of the body is turned outside man would have to hold a stick in his hand to ward off himself from dogs and crows. The outer figure may be very charming but the flesh, blood, bones etc. covered by skin, if visible to the bare eyes would be loathsome to look at and dangerous too: it would be almost impossible to protect the body. The real feelings and attitudes of the majority of individuals if let loose, there shall be nothing but chaos.

The Upanishads solve the problem of *double man* present in each and every person. They teach that the *aham* in us is the soul and which is common to that of every being in the world. Whatever that is visible, including the body, belongs to the soul but temporarily. The boundaries of the individual *aham* are to be taken off; then, the permeation of selfishness broadens automatically: for, one is to proceed further from *Avidyā*, the ignorance of the Self (but the worldly knowledge of all aspects) to *Vidyā*, the knowledge of the Supreme Bliss. Śrī Śaṅkarācārya, in one of his philosophical hymns says, *Yadālocane rūpamanyat samastam*<sup>5</sup> which conveys that appearance is not reality. As long as there are pretenders there is double-entendre in human conduct. The ego is the cause of both the deliberate and indeliberate pretensions. Hence the life on this earth is expressed by pun *SARVAM KHALVIDAṂ ŚLEṢAḤ*—every thing is pun.

4 Vide *DR JEKYLL AND MR. HYDE* written by R. L. Stevenson.

5 *Yadānandaleśaiḥ samānandī viśvaṁ*  
*Yadābhāti satve tadābhāti sarvaṁ |*  
*Yadālocane rūpamanyatsamastam*  
*Paraṁ brahma nityaṁ tadevāhamasmi ||*

—Vijñānanaṅka, 7.

The foregoing chapters have not only illustrated the paronomastic examples of 'two birds at a shot' but also 'many birds at a shot' from various angles of vision. The verbal, the iconographic and other forms of pun go to show the all-pervasiveness of denotation as well as connotation in life, literature, art and philosophy. It is, therefore, worthwhile for us to take note of the fact that the six systems of Indian Philosophy do not recognize the theory of Dhvani. The Agnipurāṇa classifies it as a form of *Ākṣepālankāra*. There is no authentic information about the Dhvani theory before Ānandavardhana. *Ākṣepa* or objection to indicated meaning leads to suggestion of another meaning. This is the reason for not recognizing it as a special theory. Contextual objection strikes at any meaning that does not fit in to a context. Pun is no exception to it. Pun may be denotative or connotative. It embraces all the ways of getting meanings from an articulate word constituting a sentence as we have seen above. If the power of expression is replaced by pun nothing is lost. Its omnipresence includes every form of arriving at the meaning of a word, a sentence, a paragraph, a canto or a chapter and a whole composition. The vivisection of pun into *śabda*, *ārtha*, *vicāka*, *lakṣaṇika*, *vyāñjaka*, *alankārika*, *gāṇa*, *pradhāna*, *miśra*, *buddha*, *gupta* and *prakata* etc. can be done in the same manner as Viśvanātha divided the types of heroines or Appayya Dīkṣita divided the figures of speech. Multiplication by the vivisection of a concept can go on till Infinity, till every *sahridaya* is baffled, disgusted or bored. Shrewdness lies in finding a viable limit to such division and classification from the point of view of pragmatism. No word is a word if it does not form the part of a sentence in any language. Deriving its meaning in a sentence depends upon the conditions cited by Mammata.<sup>6</sup> They are conjunction, disjunction, association, antagonism, motive, context, characteristic, proximity of another word, efficacy, propriety, place, time, genre, accent and the like. It is therefore, high time for

6 *Sahyogo viprayogabāca śākhacaryāṇāṃ vīrodhinaḥ* |

*Arthāṇāṃ makarandāṇāṃ 'līnāṇāṃ śabdānāṃ dvāsva saṃnidhiḥ* ||

*Sāmarthyasamucīti dātāḥ kāla vyaktiḥ svarādayaḥ* |

*Śabdārthasādhnavacchede vācyaśmṛti hetavaḥ* ||

—Vākyapadīya, II. 317-18 cited in Kavyaprakāśa, II & CX. *Ya eko varṇa bahudhā lakṣi vāgādvarpānamekānāṃ dhīrāro darśitaḥ*.

—Śvetāśvataraopaniṣad, 4.1.

critics to bestow serious thought over the theory of pun which is all-inclusive and fundamental in semantics. The famous Upanishadic pronunciation *eko'ham bahusyaṁ prajāyeya*<sup>7</sup>—*I am one; I shall be born in many* is the great principle that underlies the theory of pun.

*Aucitya* or propriety is the first and the last criterion of semantic acceptability in every case. It is contextual in every text. Every context is *iṣṭārthavyavacchinna padāvali*<sup>8</sup> or a sentence or sentences that are used to bring out a meaning desired by an author. Every explanation is with reference to a context. The application of the test of propriety to the paronomastic interpretations decides which of the meanings are acceptable and which are not in a given context. The coherence of meanings with the intention of an author constitutes *propriety* and this is enough to decide upon the acceptability or otherwise of different meanings (lexical, etymological, conventional, indicative or suggestive in denotation or connotation) that a word in a sentence is capable of yielding. The compresence of aesthetic pleasure with great ideas in a work due to the operation of pun in the widest sense of the word is no exception to the rule. It is therefore clear that the empire of pun in semantics holds together all the different theories of meanings propounded by scholars so far. It brings about a synthesis of divergent schools of theorizing in semantics. Therefore, it is deemed to place this illustrated analysis of the theory of pun in its wide theatre of operation before semantic philosophers or scientists for the first time with the words of the Bhagavadgītā, *Vimṛṣyaitadakeṣeṇa yathecchasi tathā kuru* or consider critically the claim of pun to be the hold-all theory and then accept or reject it in the face of the illustrations given in this work with all authenticity.

*Hiraṇmayena pātreṇa satyasyāplutāṁ mukhaṁ ।  
Tattvaṁ pūṣannapāvṛṇu satyadharmāya dṛṣṭaye ॥*<sup>9</sup>

7 Similar statements are found in the Brāhmaṇa texts also; e.g., see Aita. Brā., 25.7. Cf. Taitta. Brā., 2.2.7.1.

8 Vide *Kāvyaśāstra*, I.10.

9 *Itāhasyopanishad*, 15.



## APPENDIX



### ॥ संस्कृताधिवासे श्लेषसिद्धान्तः ॥

#### I

#### ॥ वन्दनम् ॥

देवानामपि दिव्यस्थं यमेवाश्रयते विभुम् ।  
त्रिविक्रमोऽयमित्युक्तं वन्दे तं कालपुरुषम् ॥ १ ॥

श्रीधृत्पूज्यगणाधीशस्वरस्वत्योनिरन्तरम् ।  
वन्दे विद्याविकासान्तर्मूलाधारस्थितं द्वयम् ॥ २ ॥

या शक्तिरुन्नता लोके प्रतिभाद्वयरूपिणी ।  
व्युत्पत्तिरथ वृत्तिश्च नमस्तस्यै नमो नमः ॥ ३ ॥

सूतत्रिपथगाकृष्णगुरुपादाम्बुजद्वयम् ।  
मुलेखावाप्यनानार्थतत्त्वयं वर्धतेतमाम् ॥ ४ ॥

#### II

#### ॥ अथ श्लेषसिद्धान्तमण्डनम् ॥

ॐकारस्सर्वशब्दानां प्रथमश्च सनातनः ।  
नानार्थबोधको ब्रह्मवाचकश्चेति कीर्तितः ॥ ५ ॥

नादतत्त्वप्रदीपोऽयमोङ्कारस्सम्मतस्तथा ।  
मासतेर्वेदविद्यानां गणेशस्य च सूचकः ॥ ६ ॥

दिलष्टाक्षरैर्निरूप्यन्त ऽङ्कारेण त्रिमूर्तयः ।  
त्रिगुणास्त्रिवक्त्राश्चैव त्रिलोकाश्च त्रिशक्तयः ॥ ७ ॥

साहित्ये चाक्षरीचित्पयुतो यत्र विराजते ।  
अनेकार्थविशेषस्त एलेष इत्यभिधीयते ॥ ८ ॥

श्लेषोऽयं सह सञ्जात ऽङ्कारेणैव तत्त्वतः ।  
वाङ्मये व्यवहारेऽसौ चात्मत्वेन विराजते ॥ ९ ॥

लोकोऽयं श्लेषसंसृष्टो यथा हरियुतो हरः ।  
जगती श्लेषसंयुक्ता शक्तिविशदयुता यथा ॥ १० ॥

श्लेषतत्त्वात्मिका ह्येव जगतीयं प्रवर्तते ।  
शेषेणातो द्विजिह्वेन प्रोक्तैषा धार्यते त्विति ॥ ११ ॥

अलङ्कारो गुणश्चेति श्लेषोऽयं पूर्वसूरिभिः ।  
उक्तो ये नूतनभेदास्ते निरूप्यन्तेऽस्य रोचकाः ॥ १२ ॥

श्लेषो वृत्तिविशेषेण लक्ष्यतेऽर्धत्रये च सः ।  
प्रबन्धश्लेष एवासी ग्राह्यान्नाह्यार्थयोजने ॥ १३ ॥

अवस्थाश्लेष इत्येको मनोवार्थबोधने ।  
प्रतीकश्लेष इत्यन्यो लिङ्गोश्च बहुसूचने ॥ १४ ॥

इति श्लेषप्रकारा ये चत्वारः प्रतिभाश्रिताः ।  
निरूप्यन्तेऽत्र पूर्वोक्तद्वयाभ्यां सार्धं विनूतनाः ॥ १५ ॥

प्रभेदा नूतनो दृष्टा यान्त्येवात्मतयारय ते ।  
वाङ्मये व्यवहारेऽपि यथायोगललासु च ॥ १६ ॥

यथैकमपि तद्ब्रह्म नूनं सर्वेषु संस्थितम् ।  
तथा विभुश्च श्लेषोऽसौ नित्यानित्येषु शोभते ॥ १७ ॥

## III

## ॥ अथालङ्कारश्लेषः ॥

वक्तृप्रौचित्ययुतं वाक्यमनेकं गुणिनं गुणम् । योग्यद्येन चेत्सर्हिं श्लेषालङ्कार उच्यते ॥ १८ ॥	
यथा नाति महाकालो मल्लिकावदलस्मितः । यथा वा भारवेस्तेजो यावन्माघस्य नोदयः ॥ १९ ॥	
भामहादिभिराचार्यैश्श्लेषालङ्कारलक्षणम् । सोदाहरणसम्पत्तिं पर्याप्तं कथितं ननु ॥ २० ॥	
पदानाङ्गतयस्तिस्रो भिन्नाभिन्नोभया इति । यथा समुद्रराजोऽस्य नक्षत्रपथवर्त्ययम् ॥ २१ ॥	
शब्दार्थोभयमाश्रित्य साहित्येऽसौ विराजते । पुरा ज्ञातो बुधैरेवं काव्यतत्त्वविशारदः ॥ २२ ॥	
शब्दमात्रं समाश्रित्य श्लेषो यत्रावगम्यते । शब्दश्लेष इति ज्ञेयो मुक्ताक्षीः पार्वती यथा ॥ २३ ॥	
सुप्तिस्तुतिस्तसम्प्राप्तपदोच्चारणसाम्यतः । प्रकृत्यक्षरसामर्थ्याच्छब्दश्लेषस्तद्वत्तथा ॥ २४ ॥	
अर्थश्लेषस्तु शब्दानां संहते परिवर्तनम् । त्रिजगत्प्रत्ययमित्यत्र महामौल्यमणिर्यथा ॥ २५ ॥	
प्रकृतानेकबोधकोऽप्रकृतानेकबोधकः । तदुभयात्मकश्चेति त्रिधा श्लेषः प्रकीर्त्यते ॥ २६ ॥	
सर्वदो माधवः पायात्स योजं गामदीधरत् । इत्यत्रोदाहृते वाक्ये वप्पी हरिहरावुभौ ॥ २७ ॥	

अब्जेन त्वन्मुखं तुल्यं हरिणाहितसक्तिना ।  
इत्यत्र कमलं चन्द्रस्योभावप्रकृतौ ननु ॥ २८ ॥  
हिरण्यकशिपुक्षेत्रदानवक्षितविस्मयः ।  
नृसिंहसदृशोऽसीति वर्ण्यतेऽप्रकृतो हरिः ॥ २९ ॥

॥ श्लेषालङ्कारयाप्तिश्च ॥

समासोक्तिविरोधाच्चाः कात्स्न्यश्लेषोपजीविनः ।  
सन्ति केचिदलङ्कारा आत्मैव श्लेष एष्वसौ ॥ ३० ॥  
असंख्याका ह्यलङ्कारा उपमारूपकादयः ।  
श्लेषेण सम्प्रयुक्तेन शोभन्ते ते विशेषतः ॥ ३१ ॥  
विनाश्लेषं न घर्तन्ते चाटुकूटप्रहेलिकाः ।  
आह्लादकविशेषाश्च द्विसन्धानादिकाव्यपि ॥ ३२ ॥  
श्लेषस्सर्वासु पुष्पाति प्रायो वक्त्रोक्तिषु श्रियम् ।  
इत्येवं दण्डिना प्रोक्तं काव्यतत्त्वविदा पुरा ॥ ३३ ॥

#### IV

॥ अथ वृत्त्यनेकत्वसूचकश्लेषः ॥

प्रभिधाविप्रवृत्तीनां द्वे तिस्रो वाङ्मयेऽथ वा ।  
प्रायोऽनेकार्थतः श्लेषो वृत्त्यनेकत्वसूचकः ॥ ३४ ॥  
प्रतिभास्पृष्टसम्पन्ननिरवध्यर्थबोधकः ।  
पदबन्धप्रशक्त्यात्मा श्लेषो वृत्तिविशेषकः ॥ ३५ ॥  
गङ्गायां घोष इत्यत्र लक्ष्यन्तेऽन्तिकतादयः ।  
शैत्यशौचादिगम्यार्थास्सर्म सान्दर्भिकाः खलु ॥ ३६ ॥  
व्यञ्जनावृत्तिलभ्यार्थो व्यङ्ग्यार्थो ध्वनिरित्यसौ ।  
प्रीतस्तु ध्वनिकारेण काव्यात्मेति पुरा किल ॥ ३७ ॥

गङ्गायां धीष इत्यस्मिन् वाक्ये वृत्तित्रयात्मके	
ध्वन्यर्थोऽन्यतमो ह्यत्र दृष्टोऽनेकात्मकोऽप्यसौ	॥ ३८ ॥
अर्थान्तरे सङ्क्रमिते रामोऽस्मीति ध्वनौ तथा	
सुव्यक्ताः श्लिष्टनानार्थास्तज्जीवनगुणादयः	॥ ३९ ॥
वाच्यात्सापेक्षकालक्ष्या तार्किकी हेमधूमिका	
निःस्वासान्धे तथादर्शे व्यंग्यार्थास्तिान्द्रतादयः	॥ ४० ॥
ध्वनौ सुवर्णपुष्पेऽपि चात्यन्तञ्च तिरस्कृते	
आदेयास्तार्किकार्था हि वृत्त्यन्तरविसूचिताः	॥ ४१ ॥
वाच्येऽविवक्षिते चैवं ध्वनौ वृत्तित्रयात्मके	
जीविनां परमात्मेव श्लेषतत्त्वं विराजितम्	॥ ४२ ॥
विवक्षिताभिधेयस्य ध्वनिमुख्यस्य भेदयोः	
द्वयोश्च श्लेषतः प्राप्ते द्वे वृत्ती व्यञ्जनाभिधे	॥ ४३ ॥
प्राप्तं वृत्तिद्वयं सम्यगभिधाव्यञ्जनात्मकम्	
उपमाश्लेषादिभिर्युक्तमसंलक्ष्यक्रमे ध्वनौ	॥ ४४ ॥
रक्तस्त्वं पल्लवैश्चाहं गुणैरित्यादिके यथा	
तन्मानार्थकवृत्त्योश्च श्लेषतत्त्वं विजृम्भितम्	॥ ४५ ॥
शब्दशक्तिसमुत्थोऽसौ यस्संलक्ष्यक्रमध्वनिः	
अनिवार्यतया लभ्यः सर्वदा श्लेषमूलतः	॥ ४६ ॥
श्लेषतः खलु व्यङ्ग्यार्थौ विरोधश्चोपमा तथा	
“यत्र मातङ्गगामिन्यशीलवत्यश्च...” आदिषु	॥ ४७ ॥
अर्थशक्त्युद्भवश्चासौ यस्संलक्ष्यक्रमध्वनिः	
श्लेषतत्त्वविशेषस्त नानाव्यंग्यार्थसंयुतः	॥ ४८ ॥
यथैवं वादिनीत्यादिपदबन्धे च सूचिताः	
प्रेमसाफल्यलज्जाद्या उमाया विनयादयः	॥ ४९ ॥

एवं ये वस्त्वलङ्काररसभावाश्च ते ननु ।  
सम्प्राप्ता व्यङ्ग्यतः सर्वे श्लेषतत्त्वविबोधिनाः ॥ ५० ॥

वृत्त्यनेकत्वसम्बोधी श्लेषः काव्ये विजृम्भते ।  
चाङ्गमयेष्विति विश्वेषु विविधेषु च सर्वथा ॥ ५१ ॥

V

॥ अथ प्रबन्धश्लेषः ॥

प्रबन्धे वृत्तिभिः कात्स्न्यव्याप्राप्त्यर्थश्च समाहितः ।  
त्याज्यार्थश्च तयोर्योगात् प्रबन्धश्लेष एव सः ॥ ५२ ॥

प्रसङ्गैर्बहुभिः प्राप्तेऽनेकवस्तुरसान्वितैः ।  
काव्यान्त्यपरिणामेऽसौ ग्राह्यश्चान्तो हि भारते ॥ ५३ ॥

पुरासौ ध्वनिकारेण प्रबन्धध्वनिसंज्ञितः ।  
एष प्रबन्धवक्त्रत्वमित्युक्तः कुन्तकेन च ॥ ५४ ॥

नैकवृत्तिं समाश्रित्य रसः कुत्रापि रस्यते ।  
न ह्येकार्थकपात्रञ्च दाल्मीकिव्यासकाव्ययोः ॥ ५५ ॥

वेदावारभ्य स प्राप्तोऽनेकवाच्यार्थबोधतः ।  
ऋष्यादीनाञ्च मन्त्राणामेकैकेनापि सम्मतः ॥ ५६ ॥

अविदित्वात्र यस्सर्वानृष्यादीन्मनुजस्ततः ।  
व्यवहरत्यसौ पापी स्थाणुश्च कथितः पुरा ॥ ५७ ॥

समाप्तातानि नैकैर्नैकमूलानि नैकशः ।  
मुनिभिश्चानेकेनापि श्लेषतत्त्वान्वितानि च ॥ ५८ ॥

सम्यग्धि मनुना प्रोक्तं दर्शनादाप्तनामनिः ।  
ऋषिभिश्चैकताप्तेति ब्रह्मण्यनन्तरूपके ॥ ५९ ॥

यथाङ्गिरा ऋषिः पोक्तो वेदेऽग्निरिति सूक्तिषु ब्रह्मजोऽङ्गिरसो ज्ञातास्ते पुनश्चाग्निसूतवः	 ॥ ६० ॥
अङ्गिरसोऽग्नयश्चेति ह्युक्तास्ते वसुरोचिषः वराहा इति ते मेघाः प्राणास्तेऽङ्गिरसा यतः	 ॥ ६१ ॥
हिरण्यस्तूप इत्यादिविविधैर्नामभिर्युतैः अङ्गिरोभिश्च संज्ञातं ब्रह्म वेदान्तबोधितम्	 ॥ ६२ ॥
तथा वागाम्भृणीवामदेवादिमन्त्रदर्शिभिः लोकितेष्वस्ति मन्त्रेषु बहुरूपधरो विभुः	 ॥ ६३ ॥
क्वणन्तो हि यतो मन्त्रास्ते कण्ठा ऋद्विजोऽग्नयः इत्येवं बहुधा प्रोक्तास्ते चैकब्रह्मणि स्थिताः	 ॥ ६४ ॥
वसिष्ठ ऋषिमुख्येषु प्रथमोऽमातृजस्तथा सैत्रावरुणिश्च स ज्ञेयः सदसदिति शाश्वतम्	 ॥ ६५ ॥
सर्वजीविवसन्वसुः मस्तिष्कश्चाप्यसौ स्मृतः सुषुम्ना साधकार्योऽसौ वसुश्चेष्टश्च पूरुषः	 ॥ ६६ ॥
वसिष्ठ इति सवासान्मन्यतेऽतिशयेन हि पुरूरवास्स राजर्षिस्सोमपौत्रो बुधात्मजः	 ॥ ६७ ॥
पुरुषोरुपमाणत्वाद्दुष्कालाहितसूदने इन्द्रोपकारशीलत्वात् स्तनितं स पुरूरवा	 ॥ ६८ ॥
चारुररप्सराश्चैव सौदामन्येव सोर्वशी पुरूरवःप्रियास्माभिस्तनितात्प्राग्विलोक्यते	 ॥ ६९ ॥
ऐलोर्वशीकथातत्त्वलभ्यन्तन्नादवेदनम् तद्गतानन्दलीनत्वं साधनादिमसूचनम्	 ॥ ७० ॥
सा भरद्वाजमातेला तस्याः पुत्रः पुरूरवाः असौ प्राणश्च मध्या वाक् सोर्वशी सम्मता ननु	 ॥ ७१ ॥

निश्चामिन्नोऽथ सूर्योऽसौ स वात्मा सर्वजीविषु गायत्र्याभ्युपसार्यत्वात्प्राणास्सर्वशरीरिषु	। ॥ ७२ ॥
प्राणसामर्थ्यमूला सा छन्दो गायन्मुखांगता ब्रह्मशक्तिश्च गायत्री त्रिगामिन्यथ तारिणी	। ॥ ७३ ॥
तत्सवितुर्महामन्त्रे व्यर्थैरिष्टार्थता गता सवितुस्तद्यथा सूर्यो जीवात्मा ब्रह्म तत् सत्	। ॥ ७४ ॥
भर्गत् करोऽक्षनस्वर्गो परानन्दविलीनता प्रज्ञाश्च यज्ञज्ञानानि पराविद्या च ता धियः	। ॥ ७५ ॥
इत्यत्र क्रमशो ज्ञेयं लौकिकैस्स्वर्गगामिभिः सुमुक्षुभिश्च तद्ब्रह्म वैश्वामित्रं च वाङ्मयम्	। ॥ ७६ ॥
एवं ऋषिश्च छन्दश्च मन्त्रो येऽपि प्रथक् पृथक् सर्वेऽनेकार्थका ज्ञाता एकस्यानेकवृत्तयः	। ॥ ७७ ॥
सप्तर्षयस्तु द्रष्टारस्सूर्यस्य सप्तरश्मयः वाराश्च पूषसप्तास्वा वेदादिप्रतिरूपकाः	। ॥ ७८ ॥
स्वरा गन्धर्ववेदस्य ते विद्यासाधनानि च सप्तह्रस्वारचक्राणि सप्तापस्सप्ताधातवः	। ॥ ७९ ॥
स्तुतेषु सर्वदेवेषु ह्येकैकः सत्यसौ विभुः जठराग्निस्त जग्निर्वै नामाणर्वा यथा ननु	। ॥ ८० ॥
जीवात्मा जातवेदाश्च मूलाधारस्तथाग्नौः ऋत्विगृषिश्च धीर्देवहव्यवाहश्च पूरुषः	। ॥ ८१ ॥
शत्रुविद्रावकोऽथेन्द्र इन्दो हि रमते सदा मनस्वीस्थितितत्त्वाधिदेवः प्राथमिकश्च सः	। ॥ ८२ ॥
वृत्रादिरिपुघातीन्द्रो वृष्टितत्त्वं च सास्त्रतः षोडकोत्पादनाग्रन्य हृदयं रक्तचालकम्	। ॥ ८३ ॥



सर्वत्रिरूपं आज्ञा च प्राणायामैककांक्षितम् देवेन्द्रो योगिना ज्ञातो ह्येकं तद्रहस्यकम्	 ॥ ८४ ॥
श्र्यम्बकादिषु मन्त्रेषु त्रिमूर्तिप्रतिपादना या सेतिहासयोर्वचनं पुराणेषु विजृम्भते	 ॥ ८५ ॥
“चत्वारिभृङ्ग” इत्यादिबहुमन्त्रेषु दृश्यते प्रबन्धश्लेषसाम्राज्यं विषयानेकबोधकम्	 ॥ ८६ ॥
यथा चत्वारिभृङ्गोऽत्र सर्वाङ्गसहितं ननु सत्र व्याकरणं काव्यं सम्प्राप्तमुचितं तथा	 ॥ ८७ ॥
दिव्ये च रसवत्काव्ये ते रामायणभारते इतिहासी तथा देववृत्ते सम्भवतः क्रमात्	 ॥ ८८ ॥
पूर्वप्राज्ञैर्यथा ज्ञाते आत्मसाधनबोधके आत्मसाधनमार्गस्य बोधान्नित्ये च ते नृते	 ॥ ८९ ॥
वाल्मीकिशब्दमारभ्य सर्वशब्दास्त्वतोऽणतः अध्यात्मञ्चैव विज्ञानं रूपयन्त्यार्थकाव्ययोः	 ॥ ९० ॥
देहभावस्थितो देही वाल्मीकिरिति बुध्यते जीवात्मजनिगत्यादितत्त्वं रामायणं मतम्	 ॥ ९१ ॥
विज्ञानं भ्रूणभावश्च वाल्मीकिः कोसलाधिपः ज्ञानमिच्छा क्रिया चेति शक्तयो दशरथस्त्रियः	 ॥ ९२ ॥
शास्त्रतो गर्भकोशस्तापोध्या योगार्थतः खलु सहस्रारञ्च सा राजधानी सूर्यकुलोद्भुवाम्	 ॥ ९३ ॥
तस्य प्रकृतिमार्गेण सृष्टितत्त्वप्रवेशनम् ऋष्यभृङ्गस्तु यागस्तु सृष्टिक्रमविशिष्टता	 ॥ ९४ ॥
त्रिगुणायां प्रकृत्यां यत् कस्यपत्वप्रचोदितम् परतत्त्वादभिव्यक्तं चेतनं पायसं हि तत्	 ॥ ९५ ॥

सूर्यतत्त्वाच्च गङ्गोडा चन्द्रतत्त्वाच्च पिङ्गला		
शक्तित्वाच्चमुना संव तमसा सरयू तथा		९६
ज्येष्ठो रामस्ततो ज्ञेयो ज्ञानदिम्बितचेतनः		
भरतस्य इतीच्छायां क्रियाशक्त्यान्तु चेतरी		९७
बुद्धिर्मनोऽहम्भावश्च चित्तञ्चेति चतुष्टयम्		
रामलक्ष्मणकैकेयीपुत्रशत्रुघ्नवृन्दकम्		९८
वसिष्ठः सलु कूटस्थो विष्वामित्रस्तथा रविः		
तेजस्तत्त्वात्मकाद्यागात्सृष्ट्यङ्गापरिपूरणम्		९९
बला रजस्तमशक्तित्त्वरवशक्तित्त्वेतरा		
विद्यारहस्यमूलानि सर्वाण्यस्त्राणि तानि च		१००
ताटकादिविनाशोऽस्ति तमस्तत्त्वस्य नाशनम्		
विष्वक्कजजडतामोक्षोऽहल्याज्ञापविमोचनम्		१०१
सृष्टिक्रमे हि सुध्यक्ता मूलप्रकृतिस्तु जानकी		
शिवधनुस्सुषुम्ना तल्लयतत्त्वं च भार्गवः		१०२
भरतस्य च यद्राज्यन्तिषण्ठाशक्तिविजृम्भणम्		
सूर्यणखोदरम्मारीचादयश्च भ्रमादयः		१०३
गुहावासश्चित्रकूटोऽग्न्यगस्त्याश्रमदेशकौ		
तथा पञ्चवटी ज्ञेयास्सानन्दह्कोशपञ्चकम्		१०४
मूलाधारो हि लङ्का सा शक्तिं कुण्डलिनीं तथा		
धौलस्त्यरजसा कुष्टां चेतनो लभते पुनः		१०५
गुरु जटायुसम्पाती कपिमत्स्यश्च वायवः		
शबरी सा यकृत्तर्को बाल्यपानः प्रकोपितः		१०६
प्राणस्सुग्रीव आरुयातो नलो व्यानश्च मादतिः		
प्राणायामस्समानोदानो नीलब्रह्मजृम्भजौ		१०७

रजोऽविद्यानिधानम्मलिनसत्त्वं तमस्तथा ।  
श्रवणश्च विभीषणः कुम्भकर्णश्च ते क्रमात् ॥ १०८ ॥

अतिकल्पस्त्वविद्यासञ्जातप्रारब्धयोजकाः ।  
प्रारब्धं पुष्पकं प्रोक्तमिन्द्रजिद्भोगचोदकः ॥ १०९ ॥

अध्यात्मभ्रूणभावादितनुधर्मनिबोधकम् ।  
काव्यं रामायणञ्चैवमात्मतत्त्वप्रवाचकम् ॥ ११० ॥

भारतस्य हि काव्ये द्वे धीरत्यज्ञानतारणे ।  
व्यासेनेश्वरसङ्कल्पो बुद्बुदञ्च रवेर्गहाः ॥ १११ ॥

आत्मा पराशरोऽध्यात्मं पुरुषाणुश्च शास्त्रतः ।  
अण्डाणुर्मत्स्यगन्धा सा प्रकृतिः परमा तथा ॥ ११२ ॥

सा वै योजनगन्धा कलिलं प्रारब्धयोजिका ।  
सत्यवती तु गर्भत्वं तत्सङ्कल्पयुता खलु ॥ ११३ ॥

शान्तनुस्सगुणब्रह्मा गङ्गा विद्या तयोऽसुतः ।  
देववतीऽस्य भोष्मत्वे विज्ञानं विगतार्थतः ॥ ११४ ॥

स्वराणाञ्चेन्द्रियाणाञ्च नाडीतत्त्वेऽच्छसात्त्विके ।  
गन्धर्वदेवयूथे ती तच्छान्तनुसुतौ क्रमात् ॥ ११५ ॥

तिस्रो ज्ञानं क्रियेच्छेति शक्तयोऽम्बाम्बिकेतराः ।  
सृष्टितावस्थ सूर्यस्य काशीराजस्य ताऽसुताः ॥ ११६ ॥

धिविक्रयन्तोऽम्बवा देवा भोक्षानर्हास्तथा यतः ।  
सगुणब्रह्मगन्धर्वदेवकार्यम्परोक्षतः ॥ ११७ ॥

प्रकृत्यनुगसङ्कल्पविभुसंयोगतः क्रमात् ।  
क्रियेच्छाशक्तिजा विदुरधृतराष्ट्रपाण्डवाः ॥ ११८ ॥

धृतराष्ट्रो रजस्तस्य विदुरः खलु सद्गुणाः ।  
मान्धारी च रजस्तारा रजश्चैतन्यजन्मभूः ॥ ११९ ॥

दुर्योधनोऽस्य चैतन्यन्मातुलोऽस्यानुजाश्च ते ।  
वृत्तयो रजस्तमसोर्मूलधृद्धस्तिनापुरम् ॥ १२० ॥

दुर्भासाः कालतत्त्वञ्च प्राण्डुर्मलिनसत्त्वकम् ।  
कुन्तीमादृशी क्रियाभोगावाकाशाद्याश्च ते सुताः ॥ १२१ ॥

उदानो धर्मराजोऽपि प्राणकोशोऽहि सूर्यजः ।  
ध्यावप्राणसमानापानास्ते भीमादयः क्रमात् ॥ १२२ ॥

प्राणादीनां समष्टिर्या भूतानाञ्च तथा ननु ।  
क्षवितस्ता द्रौपदी कृष्टा रजसा तमसा बलात् ॥ १२३ ॥

पाञ्चालो पञ्चतन्मात्रं द्रोणः कोशो मनोमयः ।  
घृष्टधुम्नो विवेको हि द्रौणी रुद्रस्तु सम्मतः ॥ १२४ ॥

मत्स्ययन्त्रं सुधुम्ना हि मायाऽविद्या च सा मता ।  
ज्ञानेन्द्रियाणि बाणाश्च पाञ्चाली कुण्डलिन्यपि ॥ १२५ ॥

इन्द्रियव्यापनञ्चैव सत्त्वस्य रजसस्तथा ।  
अक्ष इत्यवगन्तव्यं पूर्वकर्मानुगं हि यत् ॥ १२६ ॥

प्राप्तास्ते धृतराष्ट्राञ्च द्रौपद्या पतयश्च तत् ।  
स्वातन्त्र्यं पञ्चतत्त्वानां बहिव्यापारमात्रकम् ॥ १२७ ॥

रजोजयं पुनर्धृतं तत्पुनर्जन्मयोजना ।  
वनवासादिभिर्ज्ञेया आत्मसाधनप्रक्रमाः ॥ १२८ ॥

विभुप्रकाशिते मार्गे जीवात्मा लोके स्वेकम् ।  
विनिर्गृह्य तु धामान्ते तद्रजस्तमसोर्बलम् ॥ १२९ ॥

कश्यपादितितत्त्वे च प्रतिबिम्बितचेतनः ।  
कृष्णस्तमो विनिष्पन्नं हि कंसाद्यसुररूपकम् ॥ १३० ॥

जन्मान्तरं यशोदा सा गोवर्धनोऽङ्गवर्धनः ।  
एवं सर्वा हि विज्ञेया भारताख्याऽखिला कथा ॥ १३१ ॥

गणपतिना तु यत् प्रोक्तं चासिष्टेन विसेषतः ।	
ऋग्वेदाप्तानि पात्राणि भारतस्येति वास्तवम् ॥ १३२ ॥	
इन्द्रः कृष्णो व्यंसः कंसोऽहिर्बुध्न्यो हृत्पायुधः ।	
कुत्सोऽर्जुनश्शुष्णःकर्णःकृयवाःकौरवादयः ॥ १३३ ॥	
वृषागिरसुताःपाण्डुपुत्रास्ते त्वम्बरोषकः ।	
भयमानवच ऋज्राश्वस्सहदेवसुराधसौ ॥ १३४ ॥	
सुमहच्छ्लेषतस्वन्तद्विशमात्रमिह दर्शितम् ।	
अदो ग्राह्यं पुराणेषु सर्वत्रान्वेषकैर्बुधैः ॥ १३५ ॥	
यथा गणपतिर्जयःकथाभिर्हंस ओमथ ।	
प्राणानां पञ्चभूतानां पतिर्ब्रह्म च वाक्पतिः ॥ १३६ ॥	
उपनिषद्ब्रह्मसूत्रगीता वै वादिभिःपृथक् ।	
साधितास्सुप्रसिद्धं च स्वसिद्धान्तानुकूल्यतः ॥ १३७ ॥	
प्रबन्धश्लेष एवं स ह्यनेकार्थप्रयोजकः ।	
आमन्त्रादासुकाव्यान्तं वाङ्मयेषु विराजते ॥ १३८ ॥	

## V

## ॥ अथ अवस्थाश्लेषः ॥

<u>यत्रानकार्थसम्प्राप्तिर्मेनोधर्मानुसारतः</u> ।	
<u>ओत्सुस्यावसरे काव्येऽवस्थाश्लेषोऽवगम्यते</u> ॥ १३९ ॥	
एकाधिकार्थकावस्था कवियोग्यनियोजिता ।	
मूलमृत्तरकाव्यस्यावस्थाश्लेषविभाविता ॥ १४० ॥	
वाल्मीकिरादिमो ज्ञेयोऽवस्थाश्लेषनियोजने ।	
रामायणेऽत्र मारीचोन्माद्यनावसरे यथा ॥ १४१ ॥	

सीतावितर्कणं यत्तद्यथार्थग्राहिलक्षणे	
मारीचाक्रव्रतो भ्रान्तम्परस्तात्काव्ययोजकम्	॥ १४२ ॥
तथा पार्थविरागादिलिष्टावस्थाबलम्बिताः	
भारते च पुराणेषु सम्प्राप्ता विपुला कथा	॥ १४३ ॥
स्वामिनिष्ठामपार्थेन तर्किभिस्सनकादिभिः	
जमश्च विजयश्चोभौ शप्तौ तौ द्वारपालकौ	॥ १४४ ॥
मत्स्यैवं वैपरीत्येन मात्राज्ञापालनं शिवः	
गणेशस्याभवत्तस्य हस्त्यास्यस्यैव योजकः	॥ १४५ ॥
भरतश्रीदधेनूतां श्लेषोऽसौ शपनेष्वथ	
लक्ष्यते ह्युर्वशीयमदिलीपान् प्रति भूरिक्षः	॥ १४६ ॥
शापश्शकुन्तलायाञ्च क्षिप्तो दुर्वाससा किल	
वज्रपातसमो यत्र श्लेषतत्त्वविजृम्भणम्	॥ १४७ ॥
धर्माधर्ममुसम्बन्धिसमस्यासूक्ष्मतन्तवः ।	
कविभिः प्रतिभाबद्भिस्साम्यक्काव्येषु दर्शिताः	॥ १४८ ॥

## VI

### ॥ अथ प्रतीकश्लेषः ॥

<u>लिङ्गमेव यदि नानार्थाः पूर्णेनाशेन वा पुनः</u>	
<u>प्रतीकश्लेष इत्यत्र शेषस्तत्करणेन वा</u>	॥ १४९ ॥
यानि तानि च पात्राणि वेदेष्वावर्षेयकाव्ययो	
प्रतीकश्लेषपूर्णानि तदुद्ब्रूहितवाङ्मये	॥ १५० ॥
व्यक्तैराकृतिरूपैर्यन्त्रिष्णुपादिसुकलासु च	
देवादीनाम्प्रतीकैस्तच्छ्लेषतत्त्वं तु चाक्षुषम्	॥ १५१ ॥

अश्विनो रयिदो देवो महावैद्यो सुरुषिणौ ।	
रात्रेरन्तिमयामो वौ प्रतीकश्लेषगोचरो ॥ १५२ ॥	
निरातपत्वतत्त्वञ्च त्रिदेव्य इति सूक्तिषु ।	
प्रोक्तं तास्तु परिज्ञेया दोषोषा च तमस्वती ॥ १५३ ॥	
वरुणेन्द्रमरुद्विष्यब्रह्मविष्णुशिवादयः ।	
सर्वे ते च प्रतीकानि तत्त्वानाम्प्रकृतेविभोः ॥ १५४ ॥	
अङ्गान्यमानुषाणां वा प्रतीकान्यायुधानि च ।	
यथा गणेशशुद्धादौमुषुम्नासीरक्षतयः ॥ १५५ ॥	
नेत्रत्रयं प्रतीकं वा सक्तीनां तेजसां तथा ।	
ओङ्कारस्याक्षराणाञ्च धीदशानाम्पिनाकिनः ॥ १५६ ॥	
वाचश्च पदजातानि वेदा ब्रह्ममुखानि च ।	
प्रतीकं विष्णुशंखस्तु नादशौचादिसूचने ॥ १५७ ॥	
षडङ्गानि च वेदानां षट्चक्राणि सभं तथा ।	
षट्शक्तयोऽपि मातास्तैः कार्तिकेयमुखैः खलु ॥ १५८ ॥	
नन्दिहंससगेशादिवाहनैश्च बुधैस्तथा ।	
परमानन्दजीवात्मगुर्वाङ्मा अवधारिताः ॥ १५९ ॥	
ऋष्यादिभिस्समुक्तेषु सर्वरूपेषु राजते ।	
प्रतीकश्लेष एवं च भृशं कूशादिषूत्तमः ॥ १६० ॥	

## VII

## ॥ उपसंहारः ॥

साहित्यस्फूर्तिदा वृत्तिश्लेषरूपेण धीर्विभुः ।	
विद्यन्ते गुरुपादा हि त्रैलोक्यस्येव धापकाः ॥ १६१ ॥	

द्वे वृत्ती स्तिबिन्सन् प्रोक्ते जेकिल्हैठकथानके ।  
द्विधात्मा स च भावार्था ग्रहार्था बहुधा तथा ॥ १६२ ॥

एकं सद्ब्रह्मभावेन पार्वतीपरमेश्वरो ।  
श्लेषतस्त्रिदशा व्यापी सर्वथा गुणसोऽप्यसौ ॥ १६३ ॥

यथा सर्वमिदं प्रोक्तं ब्रह्मेति ऋषिभिःपुरा ।  
तथा वेद्यं न यत्सर्वं श्लेषतावोपपादकम् \* ॥ १६४ ॥

ॐ तत् सत् ॐ

\* संस्कृते रुचिरां वृत्तिं शीघ्रं विरचयन्नहम् ।  
आभ्युपगम्यचिरादेनां सुहृल्लोकसुखाय च ॥



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*Om Tat Sat Om*

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